181.

1887

CL. AA
NO. 349
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LIBRARY
M. Knoedler & Co.
14 East 57th St.
New York

Herald Sat April 9/92
Sale Depric Sc

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BRILLIANT CLOSE OF A GREAT PICTURE SALE.

Seventy-five Works Fetch the Big Sum of $206,540, Which Makes for the 156 a Grand Total of $270,540.

$27,000 FOR THE GREAT TROYON.

"Le Passage du Bac," Bought for Mr. C. P. Huntington, and Delacroix's "Lion Hunt" at $13,000, by Mr. Potter Palmer, of Chicago, for Whom Millet's "Paysage d'Auvergne" Was Bought, at $12,000.

At [illegible]ering Hall last evening, with the sale of the second half, the auction of the paintings and drawings owned by the American Art Association came to a brilliant close, the total for seventy-five works reaching the large sum of $206,540, which makes the grand total of the sale of that part of the collections for 156 works $270,540.

The bidding was remarkably spirited and the prices in many cases were rather higher than had been expected.

That master work of Troyon, "Le Passage du Bas," brought the highest figure, $27,000. It was bought by J. B. Randolph, for Mr. Collis P. Huntington with little doubt. Mr. Potter Palmer paid $13,000, the next highest figure for the great Delacroix, "The Lion Hunt," and Mr. Roland Knoedler bought for him at $12,000 the large and superb landscape and figures by Millet, "Paysage d'Auvergne Chevrière," which reached $10,000, $11,000 and its sale figure to applause. Mr. Palmer also bought himself, at $6,350, Delacroix's "Arab Cavalier Attacked by a Lion;" this brought at the De Tretaigne sale in 1872, in Paris, $3,400. For him Mr. Knoedler also secured, at $4,000, Van Marcke's "The Brown Cow," and at $2,800, Jacque's "Poultry."

DIAZ'S "LE PARC AUX BŒUFS."

Diaz's "Le Parc au Bœufs" was bought by J. B. Randolph, presumably for Mr. Huntington, at $12,500. Rembrandt's "Man at Arms," starting at $5,000, was sold in a few bids to Mr. Richard Mortimer for $9,000. At the San Donato sale in 1880 it brought $20,400, and at the Secretin sale in 1880, coming immediately after the excitement over the purchase of the great Peter de Hough for Mr. H. O. Havemeyer, it sold curiously for but $4,600. For the huge Rousseau, "Forest in Winter—Sunset," the last work sold, Mr. P. A. B. Widener, of Philadelphia, gave $9,000.

Rousseau's "Forest of Compeigne," which brought at the Probasco sale in 1887 $7,400, when it was called "Forest of Fontainebleau," was sold to Mr. Henry Graves for $7,700, Mr. J. Foxcroft Cole bought for Mrs. S. D. Warren, of Boston, Rousseau's "A Plain in Berri—Sunset" at $7,400 and Corot's "Paris Seen From St. Cloud" at $4,700.

Mr. R. E. Moore, bought, it is understood, for Mr. S. N. Nickerson, of Chicago, Meissonier's "The Guitar Player" at $6,600. Cozin's "Halte Voyageurs Avant la Nuit" may be put d[illegible] to Mr. Huntington and was knocked down to Randolph at $6,000, as had been on the night fore at $4,100, then the artist's highest auction ure, his "The Home of the Artist."

To Mr. Graves went at $4,700 Dupré's "Eve Twilight" and his "Early Morning" at $4,600. Widener paid $4,600 for Dupré's "The Open and Mr. C. Lambert $4,300 for De Neuvil prised at the Bridge."

Corot's "A Village in Normandy, brought $4,100 from Knoedler & Co., is turn to Paris. Schaus & Co. paid for Van Marcke's "Landscape and Mr. L. M. Palmer $3,100 for Dupré's "F tumn" and $2,300 for Diaz's "A Sunlit La and Mr. E. J. Berwind $2,800 for Jacque's try" and $2,200 for Daubigny's "Village of A

PICTURES, PRICES AND PURCHASERS.

The following is the list of paintings sol night, with the prices they brought and the of the buyers:—

82	Michetti, "Through the Fields;" Stanford White	0
83	Meissonier, "Sketch;" A. Wolff	0
84	Chaplin, "Girl Reading;" W. S. Allen	120
85	Vollon, "A Corner of the Kitchen;" Knoedler & Co	950
86	Löwith, "Important News;" Durand-Ruel	500
87	Pokitanow, "Boar Hunt in Winter;" W. R. Martin	550
88	Michel, "The Windmills;" S. P. Avery, Jr.	190
89	Jacomin, "The Woodcutter's Cabin;" J. B. Ladd	180
90	Meissonier, "Sketch;" H. O'Neill	200
91	Jacquet, "Petite Soubrette;" W. R. Martin	540
92	Minor, "Evening;" T. B. Clarke	180
93	Pasini, "The Return to the Harem;" E. R. Bacon	850
94	Michetti, "Italian Children at a Fountain;" Stanford White	110
95	Delphy "Twilight;" H. C. Rowe	145
96	Rehn, "Surf at Quogue;" A. J. Root	300
97	Boldini, "A New Air;" H. O'Neill	2,125
98	Marchetti, "Comrades;" George M. Tyner	245
99	L'Hermitte, "The Communion;" P. A. B. Widener	1,700
100	Damoye, "Pond in Sologne;" S. H. Paine	135
101	Monticelli, "The Promenade;" L. Wertheimer	150
102	Henry, "The Old Westover House;" W. S. Allen	150
103	Chase, "A Sunny Morning, Shinnecock Hills"	300
104	Inness, "Corner of an Orchard;" Samuel T. Peters	475
105	Bridgman, "A Street in Algiers"	530
106	Demont-Breton, "The Orange Grove;" A. J. Root	350
106a	Ziem, "Venice;" C. H. Godfrey	2,000
107	Decamps, "Albanais se Reposant sur des Ruines;" W. S. Allen	1,175
108	Daubigny, "Village of Anvers;" E. J. Berwind	2,200
109	Fuller, "Cherubic Heads;" T. B. Clarke	400
110	Diaz, "A Sunlit Landscape:" S. M. Palmer	2,300
111	Dupré, "Landscape and Cattle:" A. Wolf	800
112	De Nittis, "Spanish Landscape;" Stanford White	1,000
113	Monet, "Gladioli and Daisies;" C. P. Huntington	550
114	Jacque, "Poultry;" E. J. Berwind	2,800
115	Sisley, "The Inundation;" Knoedler & Co	375
116	Van Marcke, "Landscape and Cattle:" A. Schaus	4,050
117	Monticelli, "In the Park;" L. Wertheimer	160
118	Dupré, "Early Morning;" Henry Graves	4,600
119	Claude, "Morning in the Kennel;" F. Bonner	320
120	Johnson, "Churning;" Elkan Naumberg	725
121	Dupré, "Evening Twilight;" Henry Graves	4,700
122	Chase, "Castle Point, Hoboken;" Schaus & Co	500
123	Ricard, "Innocence:" C. T. Barney	1,575
124	Monet, "An Island;" C. P. Huntington	1,550
125	Corot, "A Village in Normandy;" Knoedler & Co	4,100
126	L'Hermitte, "The Mowers" (Pastel); Bouserd Valadon & Co	1,550
127	Delacroix, "Arab Cavalier Attacked by a Lion;" Potter Palmer, of Chicago	6,350
128	Jacque, "The Sheepfold;" Potter Palmer	1,275
129	Henner, "Female Head;" Richard Mortimer	1,300
130	Dupré, "The Farm By the River;" H. O'Neill	2,000
131	Ziem, "After Sunset, Venice;" Knoedler & Co	2,225
132	Mauve, "The Sheepfold;" Reichard & Co	2,850
133	Corot, "Paris Seen from St. Cloud;" Mrs. S. D. Warren, of Boston	4,700
134	Inness, "Short Cut—Watchung Station;" M. S. Allen	1,250
135	Rousseau, "Forest of Compiegne;" Henry Graves	7,700
136	Dupré, "The Open Sea;" P. A. B. Widener	4,600
137	Van Marcke, "The Brown Cow;" Potter Palmer	4,000
138	Rousseau, "A Plain in Berrie—Sunset;" Mrs. S. D. Warren	7,400
139	Diaz, "The Faggot Gatherer;" Schaus & Co.	1,800
140	Dupré, "Autumn;" S. P. Avery, Jr.	1,325
141	Meissonier, "The Guitar Player;" S. N. Nickerson, of Chicago	6,600
142	Daubigny, "Shore at Villeville;" W. S. Allen	600
143	Dupré, "Early Autumn;" L. M. Palmer	3,100
144	Billet, "Gathering Faggots"	600
145	Millet, "Paysage D'Auvergne, Chevriere;" Potter Palmer	12,000
146	Cazin, "Halt de Voyageurs Avant la Nuit;" C. P. Huntington	6,000
147	Delacroix, "The Lion Hunt;" Potter Palmer	13,000
148	Cazin, "An Autumn Storm;" H. O'Neill	2,800
149	Courbet, "The Foresters;" P. A. B. Widener	1,700
150	Bridgman, "The Neighbors;" Mr. C. Lambert	900
151	Troyon, "Le Passage du Bac;" C. P. Huntingdon	27,000
152	De Neuville, "Surprised at the Bridge;" Mr. C. Lambert	4,3[illegible]
153	Diaz, "Le Parc au Bœufs;" C. P. Huntingdon	12[illegible]
154	Rembrandt, "Homme de Armes;" Richard Mortimer	[illegible]
155	Rousseau, "Forest in Winter—Sunset" P. B. Widener	[illegible]

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No. 151. LE PASSAGE DU BAC—CONSTANT TROYON.

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PART FIRST

CATALOGUE

OF

THE COLLECTIONS

OF THE

AMERICAN ART ASSOCIATION

TO BE ABSOLUTELY SOLD BY AUCTION TO SETTLE
THE ESTATE OF THE LATE

R. AUSTIN ROBERTSON

ON THURSDAY AND FRIDAY EVENINGS, APRIL 7TH AND 8TH

AT CHICKERING HALL

AND

CONTINUING MONDAY, APRIL 11TH
AND FOLLOWING DAYS

AT THE AMERICAN ART GALLERIES

6 EAST 23D STREET, MADISON SQUARE

WHERE THE COLLECTIONS ARE NOW ON EXHIBITION

SALE UNDER THE MANAGEMENT OF JAMES F. SUTTON AND
THOMAS E. KIRBY, THE LATTER OFFICIATING
AS AUCTIONEER

NEW YORK
1892

M. KNOEDLER & CO.
LIBRARY.

Press of J. J. Little & Co.
Astor Place, New York

NOTE

The death of Mr. R. Austin Robertson, our late associate, has made necessary such an adjustment of our affairs as can only be effected through the process of a sale at public auction. For this reason we shall offer upon the days and upon the conditions elsewhere set forth, the various objects of art which we have accumulated during the past ten years or more. Of the purchases made in China and Japan by Mr. Robertson, who for some years represented us in those countries, by far the greater part has never been shown in New York. Indeed, it is only in preparing for the present exhibition that we have ourselves had the opportunity to examine a majority of the Japanese works of art that he collected, all of which have, since their arrival, remained in storage in their original packages.

We have never, until the present occasion, had an adequate opportunity to display our various collections, the Barye bronzes alone excepted. Our establishment has been given over to great public sales and exhibitions which, one after another, have absorbed the seasons appropriate to such a purpose. It is only, therefore, the present obligation to determine our relative interests which makes this complete exhibition practicable.

It is probably the most comprehensive display in oriental art of the higher grades that has ever been made in New York or anywhere else, and, in other particulars, it will probably be conceded that we have been able to make an exhibition of unusual interest and importance. We have been at some pains to bring these objects of art to the public attention in such a manner that even a detailed and close study of them should prove neither tedious nor unremunerative, venturing, as we do, to believe that no previous exhibition here has been of equal instructive value.

Our catalogue is as complete and as comprehensive as circumstances permitted. We take pleasure in calling particular attention to the part devoted to the Japanese objects. It has been prepared by Mr. Louis Wertheimber and Mr. T. Takayanagi, the latter a most cultivated and accomplished scholar, who has devoted many years to the study of the ancient and modern art of Japan, and the former one of the first of connoisseurs and experts. The collection of Chinese porcelains has been catalogued by Mr. John Getz, whose extended experience and long familiarity with the subject have exceptionally qualified him to deal with it. It will be found concise, accurate and instructive.

THE AMERICAN ART ASSOCIATION.

JAMES F. SUTTON.
THOMAS E. KIRBY.

ORDER OF SALE

THURSDAY EVENING, APRIL 7th, at 8 o'clock, at CHICKERING HALL, corner of Fifth Avenue and Eighteenth Street, MODERN PAINTINGS AND WATER-COLORS. Catalogue Nos. 1 to 81, inclusive.

FRIDAY EVENING, APRIL 8th, at 8 o'clock at CHICKERING HALL, PAINTINGS. Catalogue Nos. 82 to 155 inclusive.

MONDAY AFTERNOON, APRIL 11th, beginning at 2.30 o'clock, at THE AMERICAN ART GALLERIES, BARYE BRONZES, ANTIQUE CHINESE AND JAPANESE BRONZES AND ENAMELS. Catalogue Nos. 153 to 307 inclusive.

TUESDAY AFTERNOON, APRIL 12th, at 2.30 o'clock, at the above galleries, CHINESE PORCELAINS, "BLUE AND WHITE" CABINET OBJECTS AND BOWLS. Catalogue Nos. 311 to 462 inclusive.

WEDNESDAY AFTERNOON, APRIL 13th, at 2.30 o'clock, CHINESE PORCELAINS, BOWLS, "EGG-SHELL," "CÉLADON" AND ORIENTAL JADES. Catalogue Nos. 463 to 617 inclusive.

THURSDAY AFTERNOON, APRIL 14th, at 2.30 o'clock, CHINESE PORCELAIN, CABINET OBJECTS AND FLAMBÉ AND SOUFFLÉ SPECIMENS. Catalogue Nos. 621 to 784 inclusive.

FRIDAY AFTERNOON, APRIL 15th, at 2.30 o'clock, CHINESE PORCELAIN DECORATED IN COLORS. Catalogue Nos. 785 to 944 inclusive.

SATURDAY AFTERNOON, APRIL 16th, at 2.30 o'clock, CHINESE PORCELAINS IN SINGLE COLORS. Catalogue Nos. 945 to 1091 inclusive.

MONDAY AFTERNOON, APRIL 18th, at 2.30 o'clock, SATSUMA, CARVED PEKIN (CINNABAR) LACQUERS, JAPANESE PORCELAINS AND MISCELLANEOUS. Catalogue Nos. 1092 to 1253 inclusive.

TUESDAY AFTERNOON, APRIL 19th, at 2.30 o'clock, JAPANESE SWORDS AND DAGGERS. Catalogue Nos. 1255 to 1408 inclusive.

WEDNESDAY AFTERNOON, APRIL 20th, at 2.30 o'clock, SWORD GUARDS (TSUBA). Catalogue Nos. 1411 to 1653 inclusive.

THURSDAY AFTERNOON, APRIL 21st, at 2.30 o'clock, JAPANESE METAL-WORKS, KNIFE-HANDLES (KODZUKA), SWORD ORNAMENTS (FUCHI-KASHIRA) AND OTHER JAPANESE OBJECTS IN GOLD AND SILVER. Catalogue Nos. 1655 to 1826 inclusive.

FRIDAY AFTERNOON, APRIL 22d, at 2.30 o'clock, DAIMIO POUCHES, GOLD AND SILVER PIPES AND IVORY PIPE-CASES. Catalogue Nos. 1827 to 2017 inclusive.

SATURDAY AFTERNOON, APRIL 23d, at 2.30 o'clock, IVORY CARVINGS AND NETSUKES. Catalogue Nos. 2019 to 2212 inclusive.

MONDAY AFTERNOON, APRIL 25th, at 2.30 o'clock, INROS AND JAPANESE LACQUERS. Catalogue Nos. 2213 to 2405 inclusive.

TUESDAY AFTERNOON, APRIL 26th, at 2.30 o'clock, JAPANESE LACQUERS. Catalogue Nos. 2406 to 2599 inclusive.

WEDNESDAY AFTERNOON, APRIL 27th, at 2.30 o'clock, EUROPEAN OBJECTS, OLD WATCHES, SNUFF BOXES, PORCELAINS, ANTIQUE EASTERN RUGS, ITALIAN CARVED AND CHIPPENDALE FURNITURE, JAPANESE TAPESTRIES, ETC. Catalogue Nos. 2601 to 2736 inclusive.

SPECIAL NOTICE

Admission to this Sale will be by *Card only.* (*No Reserved Seats.*) These cards will be ready for distribution Monday, April 4th. Application for them, by mail or otherwise, should be made to the managers, 6 East 23d Street, (Madison Square, South).

At the supplementary sale will be sold the balance of the Art and other property belonging to The American Art Association not described on this catalogue. The property remaining to be sold comprises American and Foreign Paintings, Chinese and Japanese Embroideries and Tapestries. A large collection of Kakemonos, Miscellaneous Objects, Furniture, etc., etc.

For particulars, see Catalogue, part second.

CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyers' Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the Purchaser.

4. *The sale of any Article is not to be set aside on account of any error in the description, or imperfection. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.*

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within three days from conclusion of Sale shall be re-sold by public and private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THOS. E. KIRBY, AUCTIONEER.

INDEX

TO ARTISTS REPRESENTED

AND

BIOGRAPHICAL NOTES

INDEX TO ARTISTS REPRESENTED

TOGETHER

WITH BIOGRAPHICAL NOTES, LISTS OF HONORS, AND OTHER INFORMATION

BARYE (ANTOINE-LOUIS). Born at Paris, 1796. Learned the trade of his father, who was a jeweller. Then studied drawing, engraving and painting. Adopted sculpture, and created a new school of sculpture in France. Won fame largely by his works in bronze. Also executed etchings, lithographs and works in water-color and oil, all highly esteemed since his death. Died in Paris, 1875. His influence on modern sculpture has been akin to that of Millet and his confreres on painting. As in the case of Millet and others of his illustrious contemporaries, Barye received his first substantial encouragement from American collectors. At a time when his works found but negative attention at home, they enjoyed high esteem in the United States. The keynote of his fame in this country was struck when Mr. William T. Walters presented to the city of Baltimore the noble bronzes which are erected in Mount Vernon Square in that city, and when, in 1889, the great Barye Memorial Exhibition was held at the American Art Galleries in this city. The extraordinary variety of the works shown in this display, their diversity of subject, and original power of execution, aroused the admiration of the public as well as the enthusiasm of the amateurs. It was a collection of masterpieces, whose majestic merit admitted of no question, and which fully justified the dictum of M. Léon Bonnat, the distinguished painter, in the *Gazette des Beaux Arts:* "Barye is one of the greatest artists of the age—I may even say of all ages." His genius is unique and without a peer, and his art has left an ineffaceable stamp upon the world.

45 — *Bear and Bull.*

46 — *Leopard Walking.*

47 — *Leopard and Serpent.*
48 — *Tiger in Retreat.*
49 — *Tiger in its Lair.*
50 — *Stag at Gaze.*
51 — *Leopard in the Desert.*
52 — *Lion in Repose.*
53 — *Tiger Hunt with Elephant.*
54 — *Lion and Wild Boar.*
55 — *Panther Aroused.*
56 — *Stag Walking.*
57 — *Deer Running.*

BASTERT (N.). Born at the Hague. Has made a specialty of Dutch landscape, drawing his subjects from the familiar scenes around his place of birth and residence. His work in water-colors ranks him with the foremost artists of the current school in Holland. He has his studio at The Hague.

58 — *A Country Road.*

BILLET (PIERRE). Born at Cantin, France. Became pupil of Jules Breton. First exhibited at Salon of 1867; third-class medal, 1873; second-class, 1874. Distinguished as an etcher. Studio in Paris. His position is in the first rank of the younger artists of the contemporaneous French school.

7 — *The Goat-Girl.*
144 — *Gathering Faggots.*

BOLDINI (GUISEPPE). Born at Ferrara, Italy. Painted under the influence of Fortuny. Settled in Paris, where his studio now is. Without being a slavish follower of his friend Fortuny, he has grafted some of the Spanish spirit of the school, at whose head that artist stood, upon his native Italian sympathies, and so made for himself an individual and delightful style which has won extensive recognition.

11 — *After the Bath.*
97 — *A New Air.*

BRIDGMAN (FREDERICK A.). Born at Tuskegee, Alabama, 1847. Boyhood spent in Brooklyn, N. Y. Apprenticed to American Bank Note Co. Studied drawing at night at Brooklyn Art Association. Went to Paris, 1866, and studied under J. L. Gérôme. First painted French rural subjects, then traveled in Egypt and North Africa and devoted himself to Oriental motives. Elected to National Academy of Design, 1874. Original Member Society of American Artists. Legion of Honor, 1878. Studio in Paris. His pictures, based upon subjects found in Algiers and Egypt, have given him a distinctive position among the Orientalists in art, whose number includes some of the foremost painters in Europe.

6 — *Awaiting his Master.*
75 — *A Café in Cairo.*
105 — *A Street in Algiers.*
150 — *The Neighbors.*

CAZIN (JEAN CHARLES). Born at Samer, France. Pupil of Lecoq de Boisbaudran. Medals at the Salon, 1876, 1877, 1880. Legion of Honor, 1882. He ranks as the leader among the landscape painters of the advanced school in France, and exercises a significant influence over the younger painters of the day. He has his studio in Paris.

69 — *The Home of the Artist.*
74 — *Moonlight.*
146 — *Halt de Voyageurs avant la Nuit.*
148 — *An Autumn Storm.*

CHAPLIN (CHARLES JOSHUA). Born at Les Audelys, France, 1825. Pupil of the Ecole des Beaux Arts, and largely employed in decorating public buildings of Paris, as well as portrait and figure painter. Medals, 1851, 1852, 1865. Legion of Honor, 1865; Officer, 1877. Died in Paris, 1891.

84 — *Girl Reading.*

CHASE (WILLIAM MERRITT). Born at Franklin, Indiana, 1849. Pupil of B. F. Hayes, in Indianapolis, and at the National Academy of Design, New York, under J. O. Eaton. Began as a painter of portraits and still life in

the West. In 1872 settled in Munich as a student at the Academy, and under Professors Wagner and Piloty. He has also traveled and studied among the great European collections. Since his return to America he has become prominent also as an instructor in art. He is a member of the National Academy of Design, and of the American Water Color Society, and is President of the Society of American Artists. He has his studio in New York, and ranks among the most progessive and original of American painters.

103 — *A Sunny Morning, Shinnecock Hills.*
122 — *Castle Point, Hoboken.*

CLAUDE (JEAN MAXIME). Born in Paris, 1824. Pupil of Galliard. Studied figure painting, finally became painter of landscapes, sporting and hunting scenes. Medals, 1866, 1869, 1872. Has painted many English hunting pictures.

119 — *Morning in the Kennel.*

COROT (JEAN BAPTISTE CAMILLE). Born in Paris, 1796. The son of a prosperous tradesman. Pupil of Michallon and Victor Bertin, and traveled in Italy in 1826. Traveled much in France, painting from nature and creating a style out of his experiments. Although at first neglected by the public, his patrimonial fortune enabled him to live comfortably, and paint to suit himself. He received medals, 1833, 1848, 1855, 1867, was given the Legion of Honor in 1846, and became an Officer in 1867. He died in Paris in 1875. The influence of Corot on the art of our time cannot be over-estimated. He lifted landscape painting into the realm of idyllic poetry, just as Rousseau gave it a tragic, and Diaz a romantic significance. Each man painted according to his feelings. The spirit of the south which burned in Diaz, the melancholy of an unhappy life which darkened Rousseau, was replaced in Corot by a genial gayety of temperament which reflects itself in his works. He was one of the earliest of the men of 1830 to receive public recognition, and when success did come to him it atoned for the neglect of the past. His income from his brush alone was at one time some $50,000 a year.

125 — *A Village in Normandy.*
133 — *Paris seen from St. Cloud.*

COURBET (GUSTAVE). Born at Ornaus, in the Jura, 1819. Studied law in Paris. Pupil of David d'Angers and others. Regarded as founder of realistic school. First exhibited at Salon, 1844. Medals in 1849, 1857, 1861. Participated in the Paris Commune, and by his official act destroyed the Column Vendome. Compelled to pay for its restoration, and died poor and in exile in Switzerland, 1878. Courbet, a man of an egotistical temperament, but of powerful artistic gifts, may be accepted as the originator of the modern realistic school, disdaining mere subject on the ground that it made no difference what an artist painted, if he but chose to paint it. In figure, landscape, marine, animal and still life, his brush exhibited equal readiness and strength; and while his political acts injured his artistic estimation during his lifetime, his works, since his death, have steadily advanced towards the high consideration which is justly due them.

8 — *Landscape.*

149 — *The Foresters.*

DAMOYE (PIERRE EMMANUEL). Born in Paris. Pupil of Corot, Daubigny and Léon Bonnat. Medals, 1879, 1844. First exhibited in Salon, 1875. Had a picture received into the Luxembourg Collection, 1879. He is a landscape painter of sympathetic spirit, eminently successful in the simpler and more peaceful scenes of nature. He has his studio in Paris.

5 — *Sunset.*

100 — *Pond in Sologne.*

DAUBIGNY (CHARLES FRANÇOIS.) Born in Paris, 1817. Pupil of Edmé François. Also studied under Delaroche and in Italy. Exhibited at Salon, 1838. Medals, 1848, 1853, 1855, 1857, 1859, 1869. Legion of Honor, 1859; Officer, 1874. Distinguished also as an etcher. Died in Paris, 1878. In the group of 1830, to which he belongs, he occupied a position which can never be disputed. He created not only a distinct style of treatment, but a distinct style of subject, and revealed to the world the artistic possibilities of the very simplest phases of nature, when translated with a sympathetic appreciation of their modest beauties and the subtle poetry which invested them.

108 — *Village of Auvers.*

142 — *Shore at Villeville.*

DECAMPS (Alexandre Gabriel). Born in Paris, 1803. Pupil of Abel de Pujol, David and Ingres. Traveled in Greece, Turkey and Asia Minor, 1827. Distinguished, also, as lithographer and political caricaturist. Killed while hunting in the forest of Fontainebleau, 1860. Decamps may be considered to have discovered the orient as a field for artistic cultivation, and while he painted history, game, scenes of the chase, character studies and landscapes with equal readiness, it is upon his oriental subjects that his widest fame rests.

107 — *Albanais en reposant sur des Ruines.*

DELACROIX (Ferdinand Victor Eugène). Born near Paris, 1799. Pupil of Guerin. Exhibited in Salon, 1822. Traveled in Spain and North Africa, 1831. Legion of Honor, 1831; Officer, 1846; Commander, 1855. Member of Institute, 1857. Died in Paris, 1863. Inspired by the romantic realism of Gericault, Delacroix took up the work where the former left it incomplete at his death, and completed the elevation of romantic art to its present lofty pedestal. Some of his large decorative compositions for public edifices in France rival those of the old Italian masters in grandeur of conception, splendor of color, and power of execution. His easel pictures betray the same qualities refined and condensed into even greater brilliancy. His pictures of savage animal life, for the study of which he had a peculiar predilection, are among his most characteristic and powerful productions.

44 — *Combat of Lion and Tiger.*
71 — *Lion Devouring a Goat.*
127 — *Arab Cavalier Attacked by a Lion.*
147 — *The Lion Hunt.*

DELPHY (Camille Hippolyte). Born at Joigny, France. Pupil of Corot and Daubigny. Took his first Salon medal, 1884. He has adopted, to a great extent, the same choice of subjects as his last-named master, but paints them with an individual freedom of touch. Studio in Paris.

3 — *Sunset.*
95 — *Twilight.*

DEMONT-BRETON (VIRGINIE ÉLODIE). Born at Courrières, a daughter of Jules Breton, and pupil of her father. Married Adrien Louis Demont, a fellow pupil, and now a well-known painter. First medal at the Salon, 1881. Picture purchased for the Luxembourg Collection, 1883. Is one of the ablest and most original women-painters of modern times.

106 — *The Orange Grove.*

DETAILLE (JEAN BAPTISTE ÉDOUARD.) Born at Paris, 1848. Favored pupil of Meissonier. First exhibited at Salon, 1868. Medals, 1869, 1870, 1872. Legion of Honor, 1873; officer of Legion, 1881. Grand Medal of Honor, 1891. Studio in Paris. Detaille, at his present early age, already leads the military painters of France, and has received the highest honors for his patriotism-inspiring productions.

65 — *The Trumpeter.*

DIAZ (NARCISSE VIRGILE). Full name N. V. D. de la Peña. Born of Spanish parentage, at Bordeaux, 1808. Lost a leg by accident in his boyhood. Began as a porcelain painter. Settled in Paris as painter of landscapes and figures. Salon medals, 1844, 1846, 1848. Legion of Honor, 1851. Died at Mentone, 1876. Diaz was the most energetic and indomitable fighter of the men of 1830, and pushed himself resolutely before the public, advocating their theories and commanding respect for them in a voice which brooked no denial. His influence, like that of his illustrious associates, is indicated by the many pupils and imitators of ability who have followed his style, without rivaling him.

13 — *The Dead Oak.*
68 — *After the Rain.*
110 — *A Sunlit Landscape.*
139 — *The Faggot Gatherer.*
153 — *Le Parc au Bœufs.*

DUPRÉ (JULES). Born at Nantes, 1812. Learned to paint on porcelain. Studied from nature and the old masters in the Louvre. Exhibited in Salon, 1821, and won favor of the Duke of Orleans. First Salon medal, 1833. Legion of

honor, 1849; Officer of Legion, 1870. Died near Paris, 1889. Dupré aided largely, with Corot, Rousseau, etc., in advancing the revolutionary movement in French art which began in 1830.

12 — *Evening Landscape.*
72 — *The Road to the Village.*
70 — *A Ray of Sunshine.*
111 — *Landscape and Cattle.*
118 — *Early Morning.*
121 — *Evening Twilight.*
130 — *The Farm by the River.*
136 — *The Open Sea.*
140 — *Autumn.*
143 — *Early Autumn.*

FULLER (GEORGE). Born at Deerfield, Massachusetts, 1822. Studied in Boston, New York, London and Continental Europe. Became first known as a portrait-painter. Elected Associate of the National Academy of Design, 1857. Original Member Society of American Artists. Died in Boston, 1884. Since his death the exhibition of his later works has placed him in the front rank of American colorists and painters of original inspiration.

109 — *Cherubic Heads.*

GABRIEL (PAUL JOSEPH CONSTANTIN). Born in Brussels. Pupil of Brussels Academy. Medals at Philadelphia, 1876, Exposition Universelle, 1889. Studio in Brussels.

31 — *After-Glow.*

GIFFORD (SANFORD R.). Born at Greenfield, N. Y., 1823. Graduate of Brown University, 1842. Pupil of J. R. Smith and the National Academy of Design, New York. Elected National Academician, 1854. Studied in Paris and Rome, 1855 to 1857. Traveled also in Italy, Greece, Syria, Egypt and the Rocky Mountains. Died in New York, 1880. He was one of the first American painters to depart from the conventions of the old school and create a broader and higher style.

4 — *Sunset on the Lake.*

HENNER (JEAN JACQUES). Born in Bernuwiller, Alsace, 1829. Pupil of Drölling and Picot. Won the grand prize of Rome, 1858. Medals, 1863, 1865, 1866, 1878. Legion of Honor, 1873; Officer of Legion, 1878. Studio in Paris. His powerful rendition of the color and quality of flesh has ranked him among his contemporaries as a modern successor to Correggio.

14 — *Female Head.*

129 — *Female Head.*

HENRY (EDWARD L.). Born in Charleston, S. C., 1841. Pupil of Pennsylvania Academy of Fine Arts, and of Gleyre in Paris. Lived in Paris, Rome, and Florence, 1860 to 1863. Sketched and studied with the armies in Virginia during the Civil War. Elected National Academician, 1869. Studio in New York. His special gift lies in the line of American *genre*, and he paints scenes from real life with a keen eye for character and much quiet humor.

102 — *The Old Westover House.*

INNESS (GEORGE). Born at Newburgh, N. Y., 1825. Took a few lessons from Regis Gignoux, but is largely self-taught. Apprenticed to steel engraver, but voluntarily adopted painting. He visited and studied in Europe several times. Elected a National Academician, 1868. He is conceded, at home and abroad, to stand at the head of the landscape school of America. Studio in New York and at Montclair, N. J.

76 — *Summer Landscape.*

104 — *Corner of an Orchard.*

134 — *Short Cut.— Watchung Station.*

JACOMIN (MARIE FERDINAND). Born at Paris. Pupil of the Ecole des Beaux Arts. Received his first Salon medal, 1883. Studio in Paris.

89 — *The Wood-cutter's Cabin.*

JACQUE (CHARLES EMILE). Born in Paris, 1813. Was a soldier in early life. Became map engraver, engraver on wood, draughtsman and etcher. Then adopted painting. Medals, 1851, 1861, 1863, 1864. Legion of Honor, 1867. Studio in Paris. Jacque is the last survivor of the group of strong

men who, in 1830, began the independent movement which resulted in the transformation of French art. Being an enthusiast in the cultivation of fowl, his first successful subjects, as a painter, were obtained in his own poultry yard. As a painter of fowl, pigs and sheep, he stands unrivaled. Throughout his life this field has been conceded to him, and even at his present advanced age he continues to labor in it still.

19 — *The Poultry Yard.*

114 — *Poultry.*

128 — *The Sheep-fold.*

JACQUET (JEAN GUSTAVE). Born in Paris, 1846. Pupil of Bouguereau. Exhibited at the Salon at the age of twenty. Medal, 1868. Legion of Honor, 1879. His studio in the Parc Monceau is one of the most sumptuous in Paris, and after commencing as a historical painter, he has become the recognized master in the delineation of piquant feminine beauty in France.

91 — *Petite Soubrette.*

JOHNSON (EASTMAN). Born at Lovell, Me., 1824. Studied at Dusseldorf, 1849-51. Later, studied and painted in Italy, Paris and Holland. Elected National Academician, 1860. Studio in New York. Distinguished as a painter of American *genre*, and during late years largely devoted to portraiture.

120 — *Churning.*

LEYDEN (LUCAS VAN). Real name Lucas Jacobaz. Born in Leyden in 1494. Pupil of his father, Huig Jacobaz, and of Cornelis Engelbrechtszen. Historical and *genre* painter, and one of the great masters of the Dutch school. Friend of Albert Dürer, who mentions him in his diary. Patronized by Charles V., and by the Archbishop Margaret. Had a vessel splendidly fitted up, in which he sailed about the Dutch coasts and rivers, making studies and painting portraits. Master of Antwerp Guild in 1522. His pictures are rare, but his admirable engravings are numerous and highly valued. Works characterized by realistic treatment of sacred subjects, and thoroughly original as to invention and execution. He never idealized, even in his altar-pieces; the heads are portraits of living persons. Died at Leyden in 1533.

66 — *The Adoration of the Magi.*

L'HERMITTE (LÉON AUGUSTIN). Born at Mont St. Pere, France, in 1863. Pupil of the Ecole des Beaux Art, and of Lecoq de Boisbaudran. Widely known as designer and draughtsman, before he became a painter. Also excels in etching and pastel. Studio in Paris. The foremost critics have expressed the view that L'Hermitte is, with a brighter spirit, the legitimate successor to Millet, as a painter of rural scenes and the life of the peasantry.

33 — *Shepherd and his Flock.*
36 — *Noonday Rest.*
99 — *The Communion.*
126 — *The Mowers.*

LÖWITH (WILLIAM). Born at Vienna, 1867. Student at the Vienna Academy. Then settled in Munich as pupil of the Academy and of Profesor Lindenschmidt. From the minuteness and delicacy of his art he is called the Meissonier of Germany. Has his studio in Munich.

1 — *Birthday Congratulations.*
86 — *Important News.*

MADRAZO (RAIMUNDO DE). Born in Rome, 1841. Son and pupil of Federico Madrazo, and student of Paris Ecole des Beaux Arts, and of Cogniet. Medal and Legion of Honor, Paris, 1878. Studio in Paris. He stands among the foremost of the modern Spanish school, which was given stable existence by the commanding genius of Fortuny.

18 — *Unmasked.*

MARCHETTI (V.). Born in Italy. A leader in the modern school of Italian picturesque realism. Medals in all European exhibitions. Chevalier of the Crown of Italy. Studio in Paris.

98 — *Comrades.*

MAUVE (ANTON). Born at Zaandam, Holland. Pupil of P. F. Van Os, but largely self-taught. Remarkable for fine feeling for atmospheric effects, and as a painter of equal skill of the figure, landscape or cattle. Medals from

all European exhibitions, for works in oil and water-colors. It is truly said that his death, in 1889, was regarded by Holland as a national loss.

29 — *The Herdsman.*
30 — *Wet Weather.*
132 — *The Sheep-fold.*

MEISSONIER (Jean Louis Ernest). Born at Lyons, France, 1815. Pupil of Léon Cogniet in Paris. Earned his living, while studying painting, by designing illustrations for the publishers. Devoted himself largely to study of the Dutch old masters in the Louvre. Began by painting figure pictures on an extremely small scale. First exhibited at the Salon, 1834. Medals, 1840, 1841, 1843, 1848. Grand Medals of Honor, 1855, 1867, 1878. Legion of Honor, 1846; Officer, 1856; Commander, 1867; Grand Officer, 1878. Member of Institute, 1861. Member of Munich Academy, 1867. Honorary Member of Royal Academy, London, and of most Continental Academies. He is justly considered the reviver of the highest Dutch School of *genre* painting. Meissonier, although he painted by preference on a small scale, was not enfeebled in his technique by the minuteness of his labors. He remained until the end one of the greatest masters of anatomy and form in Europe. The test of enlargement which has been applied to some of his smallest works shows that they have the same breadth and strength as pictures of the largest dimensions. He died in Paris in 1891, and was buried with the greatest public honors ever shown to a French artist.

62 — *Portrait of a Man.*
83 — *Sketch.*
90 — *Sketch.*
141 — *The Guitar Player.*

MÉLIN (Joseph). Born at Paris, 1814. Painter of Animals, Pupil of Paul Delaroche and David d'Angers. Medals. 1843, 1855 and 1858. Died 1886.

81 — *In Full Cry.*

MEULEN (F. PETER TER). A native of The Hague, Holland, where he has his studio. Studied under the influence of Israels and Mauve. He is one of the leaders of the modern Dutch school of Aquarelle.

32 — *Milking-Time.*

MICHEL (GEORGES). Born in Paris, 1763. Studied the Dutch master Van Goyen, and built his style up upon this study. Lived all his life in Paris and formed most of his subjects in the vicinity, especially around Montmartre. Was neglected during his life, but is now acknowledged to be the real predecessor of the great landscape masters of the French school of 1830. Died in Paris, 1843.

88 — *The Windmills.*

MICHETTI (FRANCESCO PAOLO). Born at Chieti, near Naples, 1852. Studied in Naples under Dalbono; later in Paris. Medals at Rome, Turin, Florence, and Parma. Studio in Naples.

82 — *Through the Fields.*

94 — *Italian Children at a Fountain.*

MILLET (JEAN FRANÇOIS). Born at Greville, France, 1814. Son of a peasant farmer, and pupil of Mouchel and Langlois at Cherbourg, and of Delaroche in Paris. After early vicissitudes settled in Paris. First exhibited in the Salon, 1849. Later settled in the village of Barbizon, which his genius has immortalized. Won recognition after many trials, and is now conceded to be the greatest painter of peasant life who ever lived. Medals, 1853, 1854, 1867. Legion of Honor, 1868. His later years were comfortable but troubled by the strain of his past labors. His famous masterpiece, "The Angelus," purchased by the American Art Association at the Secretan sale in Paris, in 1889, and since sold to M. Chanchard of Paris, has commanded the highest price ever paid for a work by a modern artist. He died in Paris in 1875, and since that time the appreciation in value of his works has been uninterrupted. Millet's productions in pastel are as characteristic as those of his brush. They are broadly and strongly drawn, replete with

character, and simple but complete in execution. The work which he produced as an etcher is also now held precious by collectors for its rarity and by artists for its intrinsic powers and merit of suggestiveness.

35 — *Gardeuse de Chèvres en Auvergne.*
37 — *Le Troupeau de Moutons.*
38 — *The Little Shepherdess.*
39 — *Milking.*
40 — *Allegorical Panel.*
41 — *Killing the Hog.*
42 — *Meridian.*
64 — *Woman's Head.*
145 — *Paysage d'Auvergne, Chevrière.*

MILLET (Fils).

43 — *The Home of Millet, Barbizon.*

MINOR (Robert C.). Born in New York, 1840. Pupil of Diaz, Paris, Van Luppen and Boulanger in Antwerp. Studied and painted later in Germany and Italy. Associate National Academy of Design. One of the founders of the Society of American Artists. Studio in New York. Ranks among the foremost painters of America as a colorist and artist of poetic conceptions.

92 — *Evening.*

MONET (Claude). Born in Paris. Student of the École des Beaux Arts, but adopted landscape painting by preference to figure. He is the present head of impressionist school, and has exercised a powerful influence on the younger artists of Europe and America. Studio in Paris.

21 — *Argenteuil; Boats on the Seine.*
113 — *Gladioli and Daisies.*
124 — *An Island.*

MONTICELLI (Adolphe). Born at Marseilles, 1824. Educated as a musician, and practiced painting as an amateur. Then studied in the art schools of the provinces and in Paris, and painted for a time under the influence of Diaz

and of Ziem. From various experiments he developed his idea of color as the prime factor in art, sacrificing detail to masses and relying on the strong key-notes and well-balanced harmonies of his chromatic scale for his method of expression. Monticelli fell into evil ways towards the end of his career, and died at Marseilles in 1886 as the result of his reckless dissipations.

15 — *The Cavalier.*
101 — *The Promenade.*
117 — *In the Park.*

McCORD (GEORGE H.). Born in New York, 1848. Pupil of Professor Moses Morse, in 1866. First exhibited, National Academy of Design, 1868. Elected an Associate of the National Academy, 1880. Silver Medal, World's Fair, New Orleans, 1884. Member of American Water-color Society, and Salmagundi Club. Visited Europe in 1890, and painted many English scenes with marked success.

20 — *The Market-place, Montreal.*

NEUHUYS (ALBERT). Born at Utrecht, 1844. Pupil of G. Craeyvanger and of the Antwerp Academy. Adopted *genre* painting of subjects of humble life and achieved unique distinction both in water-color and in oil. Has his studio in Amsterdam, Holland. The reputation of Neuhuys, steadily advancing, renders him the certain successor to Josef Israels in his national art.

23 — *On the Marne.*
24 — *The Sewing Lesson.*

NEUVILLE (ALPHONSE MARIE DE). Born at St. Omer, Pas-de-Calais, 1836. Originally a law student in Paris, but later adopted art. Pupil of Picot and Pils. Made a specialty of military subjects. Medals, 1859 and 1861. Legion of Honor, 1873. Officer of Legion, 1881. Died in Paris, 1885. De Neuville was the founder of the powerful and modern school of military art which has succeeded that of his master Pils, and Horace Vernet.

63 — *En Vedette.*
147 — *Surprised at the Bridge.*

NITTIS (GUISEPPE DE). Born at Barletta, Italy, 1846. Pupil of Naples Academy and at Paris under Brandon, Gérôme and Meissonier. Traveled and painted extensively on the Continent and in England. Medals, 1876, 1878. Legion of Honor, 1878. Died in Paris, 1884. He was distinguished as a painter of scenes of actual every-day life and character, of vital spirit and accuracy of observation.

112 — *Spanish Landscape.*

PARTON (ARTHUR). Born at Hudson, N. Y., 1842. Pupil of William T. Richards. Studied in Paris, London, and the North of England, 1870–1871. Elected a National Academician, 1884. Has his studio in New York. He is a painter of American landscape of eminent sincerity and truth of observation.

79 — *Winter on the Hudson.*

PASINI (ALBERTO). Born at Busseto, near Parma, Italy. Pupil of Eugenio Ciceri, Eugène Isabey, and Théodore Rousseau. Spent several years in search of subjects in Turkey, Arabia and Persia. Honorary Professor at the Parma and Turin Academies. Medals at Salon, 1859, 1863, 1864. Legion of Honor, 1868; Officer of Legion, 1878. Has his studio in Paris. He is one of the most brilliant colorists and technicians of modern art.

93 — *The Return to the Horem.*

POITTEVIN (EUGÈNE MODESTE EDMOND LE). Born in Paris, 1806. Pupil of the École des Beaux Arts and of Louis Hersent. Studied and painted also during extensive journeys over the continent of Europe. First exhibited at the Salon, 1826, where his picture was bought by the Duchesse de Berri, who rapidly advanced his popularity. Medals, 1831, 1836, 1848, 1855. Legion of Honor, 1843. Member of Antwerp and Berlin Academies. He died in Paris, in 1870.

2 — *The Sea-side.*

POKITANOW (IVAN). Born at Odessa, Russia. Learned drawing by copying old prints. Then studied drawing from nature. Adopted a minute and careful style of painting in consequence, from which he is called the Meissonier of Russian landscape. Has won all Russian art honors, and medals in Germany and France. Has his studio in Paris, but seeks his subjects every summer in his native land.

9 — *Woman and Horse, in Field.*

87 — *Boar Hunt in Winter.*

RAFFAELLI (JEAN FRANÇOIS). Born in Paris. Became first distinguished as etcher and illustrator, and also as a lithographer of his original designs; then adopted pastel and oil, and took a prominent part in the so-called "Independent" Movement in Art. Studio in Paris. His spirited and characteristic studies of familiar types and phases of Parisian life have won him high estimation.

17 — *Going Home.*

RAELOFS (WILLEM). Born in Amsterdam, 1822. Pupil at Utrecht of A. H. Winter and of H. Van de Sande-Bakhuysen at The Hague. Settled in Brussels, where his studio now is, in 1848. Orders of Leopold and of Francis Joseph, 1858. Officer of the Order of the Aaken Crown, 1860. He ranks with the most popular landscape and cattle painters of Belgium.

28 — *Landscape and Cattle.*

REHN (F. K. M.). Born in Philadelphia, 1848. Pupil of Pennsylvania Academy of Fine Arts. First exhibited at National Academy of Design, 1879. Awarded prize at Water-color Exhibition of American Art Association, New York, 1885. Gold Medal at Second Prize Fund Exhibition, American Art Galleries, New York, 1886. Studio in New York.

96 — *Surf at Quogue.*

RICARD (GUSTAVE). Born at Marseilles, 1823. Pupil of Léon Cogniet in Paris, and studied the Italian masters. He achieved distinction as a portrait and character painter. Medals 1851 and 1852. Died in Paris, 1872. In his portraits of women, especially, Ricard's art showed itself of the utmost refinement and delicacy of sentiment.

123 — *Innocence.*

RICHARDS (WILLIAM TROST). Born in Philadelphia, Pa., 1833. Pupil of Paul Weber. Visited Italy in 1855 and afterwards traveled much in France, Germany and England. Exhibited at Royal Academy, London, 1869 and later, and at Paris Salon, 1873. Has been made an Honorary Member of the National Academy of Design, and received medals at the Centennial, Philadelphia, 1876, and the Temple Medal, Philadelphia, 1885. Studio in Philadelphia and at Newport.

25 — *The Wreck.*
26 — *Outside Ochre Point.*

ROOSEBAUM (MARGARETHA). Born at The Hague. Has made a specialty of flower and fruit painting, in which former walk of art she excels. She has her studio at The Hague.

60 — *Camellias.*
61 — *Tea-Roses.*

ROUSSEAU (PIERRE ÉTIENNE THÉODORE). Born in Paris, 1812. The son of a tailor. First exhibited in Salon, 1826. Originally studied figure painting, but turned for the subjects of his choice to nature. His youth was one of study and care, and his maturity one of trouble through the mental affliction of his wife, whose insanity eventually infected his own brain. For the purpose of secluding his wife in her periods of aberration, he sought a retreat sufficiently near Paris, and yet far enough away to remove her from its turmoil. So he became the actual founder of the immortal artistic colony at and around Barbizon, on the outskirts of the forest of Fontainebleau. Here he and Millet were companions, and here he found the inspiration for his grandest productions. He was medalled at the Salon of 1834, 1849, 1855, was made a member of Legion of Honor in 1852, and died in a mental apathy just as he had received his Grand Medal of Honor in 1867. Some of his finest works were preserved by him throughout his life, and only became public upon the sale of his effects after his decease.

73 — *Evening.*
135 — *Forest of Compiègne.*
138 — *A Plain in Berri.—Sunset.*
155 — *Forest in Winter.—Sunset.*

RYN (REMBRANDT VAN). Born at Leyden, 1607. The son of a miller. Studied under obscure Dutch Masters. Created for himself an immortal place in the history of art. Spent most of his life in Holland, although he made brief visits to Italy and Flanders. The story of his life and death have furnished material for whole libraries of publications. As etcher and painter, he holds a unique place in history. After a life of many vicissitudes and triumphs, he died in Amsterdam in 1669. His works constitute the chief treasures of the Dutch museums and collections, and he is represented in all the notable galleries of Europe as the head and type of the great art of his country at its ripest period.

154 — *Homme d'Armes.*

SCHREYER (ADOLPH). Born at Frankfort-on-Main, 1828. Studied art in his native city. Traveled much as the companion of his friend, Prince Taxis. Resided and worked for many years in Paris, and now preserves a studio there, although he lives most of the time upon his great estate in Germany. Member of the Academies of Antwerp and Rotterdam. Cavalier of the Order of Leopold, and court painter to the Duke of Mecklenburg since 1862. In composition, color, spirit and freedom of execution, his works have won for him a unique artistic prominence.

80 — *A Wallachian Posting-House.*

SISLEY (M.). Born in Paris. Built himself up in art by the study of the masters in the National Collection and by experiment in painting from nature. Upon this basis he created a strong individual style, which speedily attracted attention. With Claude Monet he ranks as chief leader of the Independent School in French art, and like Monet he paints in an entirely original view of thought and manner of expression. He has his studio at Moret.

22 — *Marshes of the Seine.*

115 — *The Inundation.*

THOLEN (WILLEM BASTIEN). Born at Kampen, Holland. Studied under the influence of the old Dutch masters, and now holds a foremost place among the Netherlandish painters in oil and water-color, who find their highest inspiration from nature, and their sentiment from sympathy with the simple life of their surroundings.

59 — *Recess Time.*

TROYON (CONSTANT). Born at Sêvres, France, 1810. Learned the trade of a porcelain painter, was taught drawing by the flower painter Riocreux, and had some instructions from Roqueplan. Began in art as a landscape painter. First exhibited in Salon, 1833. After a journey to Holland in 1847, he began to paint cattle with immediate success. Medals, 1838, 1840, 1846, 1848, 1855. Legion of Honor, 1849. Troyon was the perfector of the modern school of cattle painting in France, of which Bracassat laid the foundation. His early successes as a painter of landscape enabled him to unite his studies of animals with their natural surroundings in a perfect harmony of spirit. It has been said of him that his groups of cattle are a part of the landscape, instead of the landscape being a background against which to display them, and it was by this triumph over the artificiality of the earlier animal painters that he commanded an attention from the public which he continued to enjoy until his death.

34 — *Landscape and Cattle.*
67 — *Study of a Landscape.*
151 — *Le Passage du Bac.*

VAN MARCKE (ÉMILE). Born at Sêvres, 1827. Employed as decorator in the porcelain factories. Encouraged by Troyon, whose pupil he became and who induced him to set up a studio in Paris. First exhibited at the Salon, 1857. Medals, 1867, 1869, 1870, 1878. Legion of Honor, 1872. He died in 1891. Van Marcke came, after Troyon, first among the cattle painters of France. In his early works the resemblance to his master in style is marked, but the productions of his prime are thoroughly individual and in every way superior. He possessed the double gift of observation and composition, and his pictures, while always true to nature, display an agreeable arrangement and adaptation of the material as well. The sale of his studio effects, after his death, was one of the greatest successes ever recorded for such an event.

77 — *Cows at the Pool.*
116 — *Landscape and Cattle.*
137 — *The Brown Cow.*

VERNIER (ÉMILE LOUIS). Born at Lons-le-Saulnier, in the Jura mountains. Began as a lithographer, and taught himself painting from a study of the works of Corot. Medals at the Salon, 1869, 1870 and later. Has also painted with success in London.

16 — *Scene near Paris.—Old Mill.*

VOLLON (ANTOINE). Born at Lyons, 1833. Pupil of Théodule Ribot, but largely self-instructed. First medal at the Salon, 1865. Medals, 1868, 1869, 1878. Legion of Honor, 1870; Officer, 1878. Studio in Paris. He is a painter of landscapes, marines, flowers and *genre* subjects, but excels in still-life, for which he has a natural predilection, and which he paints with a force and feeling that elevates his subjects to the level of high art.

85 — *A Corner of the Kitchen.*

WEISSENBURGH (JOHANN JAN). Born at The Hague Holland, 1822. Pupil of Verveer. Member of the Academy of Amsterdam, and one of the most eminent of the modern Dutch school of painters. Studio at The Hague.

27 — *Dutch Landscape.*

ZIEM (FÉLIX). Born at Beaune, France. Studied at the Dijon Art Academy. Traveled and painted pictures in the South of France and Holland. Then visited Venice and Constantinople, and began the series of subjects by which his reputation was established. Received his first Salon medal, 1851. Legion of Honor, 1857; Officer, 1878. Ziem's pictures of Venice and of Constantinople were the first to do justice, in modern times, to the picturesque possibilities of their subjects. While preserving the material characteristics of his scenes, he invests them with a splendor of color in keeping with their historical associations and the spirit of the gorgeous past of which they are magnificent, if decaying, monuments.

10 — *Constantinople.*

78 — *The Grand Canal, Venice.*

131 — *After Sunset, Venice.*

OIL PAINTINGS

WATER-COLORS

AND

PASTELS

CATALOGUE

FIRST NIGHT'S SALE

THURSDAY, APRIL 7TH, BEGINNING AT 8 O'CLOCK

AT CHICKERING HALL

OIL PAINTINGS

W. LÖWITH.

1

BIRTHDAY
CONGRATULATIONS.

An aged beau, of the last century, is seen in the drawing-room of a rococo palace, bowing, as he leans upon his cane, to the fair lady of the house to whom he brings his congratulations upon her birthday celebration. Although the recipient of his congratulations is unseen by the spectator, her presence is clearly suggested by the expression of his jovial and self-satisfied countenance.

Signed at the left, 1887. Panel. Height, 5¾ inches; width, 3¼ inches.

From the artist's studio.

E. LE POITTEVIN.

2 THE SEA-SIDE.

A scene at an old-fashioned French sea-bathing resort. In the centre an old fishing boat, hauled up on the strand and roofed over, has been converted into a dressing cabin for bathers. Attendants, bathers and loungers along the shore lend life to the scene, and in the background are rows of bathing houses.

Signed at the right in monogram. Panel. Height, 10 inches; length, 13 inches.

C. H. DELPHY.

3 SUNSET.

Under a bank with trees at the left, two fishermen are employed in cleaning up their boat for the night. Upon the river in the centre a tow-boat and barges are seen, and in the distance, on the farther shore, are the houses of a little town.

Signed at the right. Panel. Height, 13 inches; length, 24 inches.

S. R. GIFFORD.

4 SUNSET ON THE LAKE.

A golden sunset invests the broad expanse of the lake, and the surrounding hills and shores, in a tender haze. Perfect calm reigns in water and sky. From the shore at the left, some figures are seen putting off in a boat, and in the middle ground a loaded hay-wagon is returning from the fields.

Signed at the left, 1859. Canvas. Height, 12 inches; length, 20 inches.

P. E. DAMOYE.

5 SUNSET.

The sun is sinking to rest over a wide expanse of marsh-lands, which is bounded by a horizon, broken by scattered growths of trees. A pool in the foreground takes a faint reflection of the flush of the sky, in which the sun shows reddened like a disk of copper through the humid atmosphere.

Signed at the right, 1887. Panel. Height, 13 inches; length, 24 inches.

F. A. BRIDGMAN.

6 AWAITING HIS MASTER.

Seated at the gate leading into the courtyard of an Algerine house, a Nubian slave, holding his master's horse and his own, awaits the return of the master from a conference within. The street makes a perspective, arched over in the middle ground, and presenting a contrast of evening sunlight and of shade.

Signed at the left, 1881. Canvas. Height, 16½ inches; width, 11 inches.

P. BILLET.

7 THE GOAT-GIRL.

A little sun-browned peasant girl, in a single tattered garment, is grazing two kids upon a hilly common. The animals are confined by cords, which she holds in her hand. Farther up the hillside another girl is seated watching a goat which crops the turf. The time is sunset.

Signed at the left, 1888. Canvas. Height, 13½ inches; length, 18 inches.

GUSTAVE COURBET.

8 LANDSCAPE.

A river, flowing between rocky banks, makes a deep and gloomy pool at the left. At the right the bank rises in a stony wall, which is crowned with trees whose foliage shows the colors of autumn. The farther bank terminates in a craggy height against the sky. The scene is from the artist's favorite sketching ground in the vicinity of his native place at Ornans, in the Jura.

Signed at the right. Canvas. Height, 26½ inches; length, 31½ inches.

I. POKITANOW.

9 WOMAN AND HORSE, IN FIELD.

A peasant woman is turning into a pasture-field a horse which has been employed in field labor all the day. The animal has been brought into a grass-field, which is enclosed by a fence. Outside the fence, the cart, which it has been hauling, is seen. The sky darkens as if towards evening. The landscape is green with summer.

Signed at the right. Panel. Height, 7¼ inches; length, 10½ inches.

From the artist's studio.

F. ZIEM.

10 CONSTANTINOPLE.

The Bosphorus, alive with a variety of craft, occupies the foreground. In the middle distance, at the right, the great dome of the Mosque of St. Sophia, and the many minarets of the city, rise against the rich blue sky of the Orient. In the distance the shores of Asia Minor are revealed.

Signed at the right. Panel. Height, 17 inches; length, 23 inches.

Collection of M. Antony Roux, Marseilles.

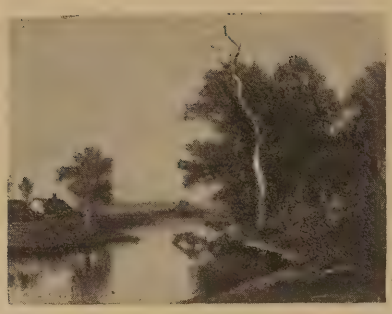
C. BOLDINI.

11 AFTER THE BATH.

In the centre, the favorite of the harem enjoys her siesta after her bath, stretched luxuriously on her rugs and cushions. At the right a nude Ethiopian slave gathers together the linen. On the left a macaw pecks at some fruit on the floor. A passageway at the left gives a view of a tropical garden.

Signed at the left, Boldini. Panel. Height, 10 inches; length, 13½ inches.

Collections of M. Faure, Paris, and George I. Seney, Esq., New York.



JULES DUPRE.

12
EVENING
LANDSCAPE.

A rising bank at the right, shadowed by trees and thickets, borders a little stream, while on the other hand, a farm is seen upon the bank. A fisherman is in his boat upon the water.

Signed at the left. Panel. Height, 10½ inches; length, 14 inches.

Collection of M. Ferdinand Herz, Paris, 1886.

N. V. DIAZ.

13 THE DEAD OAK.

From the foreground, which is in the shade of trees whose branches interlace overhead, a view is obtained of an opening in the forest, into which the sun shines. Some rays of sunlight glint upon the trunks of the nearer trees, and in the centre they show a dead oak-tree in light. A pool in the foreground reflects the sky, which is lightly overcast with clouds.

Signed in full at the left. Panel. Height, 9⅛ inches; length, 12½ inches.

Collection of M. Berthelier, a celebrated French comedian and a friend of the artist.

J. J. HENNER.

14 FEMALE HEAD.

A head of the Italian type, crowned with smooth, dark hair, which falls in undulating locks upon the shoulders. The bust is covered by a red dress, trimmed with a narrow band of black velvet, which sets off the firm and brilliant purity of the flesh.

Signed on top at the right. Canvas. Height, 18 inches; width, 12½ inches.

A. MONTICELLI.

15 THE CAVALIER.

A party of ladies, promenading in a park, are encountered by a cavalier, who extends them his salutations. Two hounds complete the group.

Signed at the right. Panel. Height, 13⅛ inches; length, 15½ inches.

E. L. VERNIER.

16 SCENE NEAR PARIS.—OLD MILL.

The mill is seen at the left with the mill-stream discharging its waters through the arches, which form the foundation of the building. At the right is a willow bank with a figure.

Signed at the right. Canvas. Height, 15½ inches; length, 22 inches.

J. F. RAFFAELLI.

17 GOING HOME.

An elderly Parisian, of the bourgeois type, is traveling homeward with his wife from some visit or merrymaking. She holds his arm and hastens her steps to keep pace with his. The family dog marches ahead, evidently in gay anticipation

of the evening meal. The background shows the front of dwelling houses, common in the middle-class quarters of Paris.

Signed at the left. Panel. Height, 21 ins.; length, 27½ ins.

R. DE MADRAZO.

18 UNMASKED.

Seated on the arm of an easy-chair, in the gay attire of a fancy ball, a fair coquette has removed her mask, which she holds in her left hand and glances, with a roguish expression, towards the admirer, unseen by the spectator, whom she has been mystifying. The figure is the portrait of the artist's favorite model.

Signed at the right on top. Panel. Height, 29 inches; width, 16½ inches.

CHARLES E. JACQUE.

19 THE POULTRY YARD.

A flock of chickens are foraging among the hay in a poultry yard, under a stable wall, in which there is a large window, defended by bars. A stable lantern hangs on the wall near an opening for conveying water to a trough.

Signed at the right. Panel. Height, 17¾ inches; width, 13½ inches.

From the artist's studio.

C. H. McCORD.

20 THE MARKET-PLACE, MONTREAL.

The old Bon Secours Market, seen from the St. Lawrence River on a winter night. Skaters are on the frozen river in the foreground. The market booths and buildings on the shore are lighted up. The spire of the Bon Secours church shows at the right, under a moonlit sky. The greater part of the scene here depicted, has been destroyed by fire since the artist painted it.

Signed at the right. Canvas. Height, 26 inches; length, 36 inches.

CLAUDE MONET.

21 ARGENTEUIL: BOATS ON THE SEINE.

A scene at the famous headquarters of the yachting fraternity of Paris. At the left, upon the river bank, are several of the hostelries at which the river-men find entertainment. The river itself is full of craft in the bright light of a mid-summer day.

Signed at the left, 1875. Canvas. Height, 21 inches; length, 32 inches.

M. SISLEY.

22 MARSHES OF THE SEINE.

At the right is the shore of the Seine, thickly grown with water-reeds, forming the foreground. On the opposite shore, in the middle ground, are seen the buildings of a town behind a grove of trees. Broad and vigorous handling and fine atmospheric effect give vivid reality to the scene.

Signed at the left. Canvas. Height, 21½ inches; length, 29 inches.

WATER-COLORS

PASTELS AND DRAWINGS

ALBERT NEUHUYS.

23 ON THE MARNE.

At the right is the low bank of the river, with some boats moored to it. In the distance, on the shore, are windmills and a church-tower. On the broad river at the left, fishing-boats under sail drive before a brisk breeze.

Signed at the right. Water-color. Height, 11 inches; length, 17 inches.

ALBERT NEUHUYS.

24 THE SEWING LESSON.

At the window of a farmhouse kitchen, a Dutch peasant woman is seated sewing. In a chair beside her, her little child plays with her scissors, while on another chair the family cat is curled up asleep. The light proceeding from a window at the left makes a strong and effective contrast of light and shade.

Signed at the right. Water-color. Height, 24 inches; width, 17½ inches.

W. T. RICHARDS.

25 THE WRECK.

A furious sea is raging against a rocky shore, whose summit forms the foreground. Upon a ledge of rocks, in the middle distance, is a wrecked vessel. A life-boat struggles with the waves between the wreck and the shore. Figures watch it from the cliff, and gulls hover wildly in the tempestuous air.

Signed at the right. Water-color. Height, 9 inches; length, 13 inches.

Collection of George Whitney, New York, 1885.

W. T. RICHARDS.

26 OUTSIDE OCHRE POINT.

Surf is breaking on a jutting point of rocks at the right. The sea is gray under a sky banked with clouds, and vessels are visible on the horizon.

Signed at the right. Water-color. Height, 9 inches; length, 13½ inches.

Collection of George Whitney, New York, 1885.

J. J. WEISSENBURGH.

27 DUTCH LANDSCAPE.

Two Dutch peasant boys, armed with rod and line, are plodding along a meadow road at the right, on their way to a favorite angling ground. A broad pond, the overflow of some canal, bounds the road at the left. Beyond it is a windmill, and on the level meadows, which extend to the horizon under a gray and breezy sky, cattle are grazing.

Signed at the right. Water-color. Height, 19 inches; length, 29 inches.

W. RAELOFS.

28 LANDSCAPE AND CATTLE.

In the foreground of an extensive meadowland, a herd of cows are resting. The boundary of their pasturage is marked by a wooden fence. Windmills diversify the distance, and the color shows the bright green of spring vegetation, on a clear and sunny day.

Signed at the right. Water-color. Height, 20 inches; length, 28 inches.

A. MAUVE.

29 THE HERDSMAN.

At the decline of a rainy day, a herdsman is leading two cows across a meadow drenched with moisture.

Signed at the right. Water-color. Height, 13 inches; length, 19 inches.

A. MAUVE.

30 WET WEATHER.

A mounted peasant is conducting some horses along a moorland road, upon a rainy winter day. The gray sky is still replete with showers, and a winter chill rests upon all the landscape.

Signed at the right. Water-color. Height, 14 inches; length, 20 inches.

P. J. C. GABRIEL.

31 AFTER-GLOW.

A farm in the Netherlands. The house is in the centre, with some trees. At the foreground is a pond of water. Near the farm, linen, which is hung upon lines to dry, blows in the brisk breeze.

Signed at the right. Water-color. Height, 6⅛ inches; length, 12 inches.

F. P. TER MEULEN.

32 MILKING-TIME.

A Dutch peasant woman is milking a cow in the paddock of a farmhouse. Other cows await their turn. The paddock is surrounded by small trees, which exhibit the delicate vegetation of spring.

Signed at the left. Water-color. Height, 19 inches; length, 26 inches.

L. A. L'HERMITTE.

33 SHEPHERD AND HIS FLOCK.

At early morning the shepherd is leading his flock out from the fold to their pasture. He marshalls the sheep along a path, which shows at the left of the picture a line of willow trees, while in the background are a number of haycocks. The morning sun brightens the sky, but leaves the shepherd and his flock in shade.

Signed at the left. Pastel. Height, 20 inches; length, 22½ inches.

From the artist's studio.

CONSTANT TROYON.

34 LANDSCAPE AND CATTLE.

A herd of cows are being driven along a road, which crosses the foreground. Tall trees in full foliage rise to right and left. At the right is a pool of water. In the background distant fields show, and a bright summer sky.

Signed at the left. Pastel. Height, 32 inches; length, 26 inches.

Collection of M. Gavet, Paris.

J. F. MILLET.

35 GARDEUSE DE CHEVRES EN AUVERGNE.

Standing upright, while her goats pasture around her, the shepherdess, with her distaff under her left arm and her spindle in her right hand, twists flax into thread. She wears her dress turned up at the waist, over a skirt of heavy gray wool, and her head is protected by a straw bonnet. She has a blue shawl twisted over her shoulders, and brought into a belt around her

waist, and her feet are encased in sabots. She presents a fine type of laborious rustic womanhood, against a background of broken crags and sky.

Signed at the right. Pastel. Height, 23 ins.; width, 18½ ins.
Collection of Marmontel, Paris.

L. A. L'HERMITTE.

36 NOONDAY REST.

A peasant girl, who has been reaping in the wheat-field, sits on a sheaf of wheat with her sickle in her hand, resting from the labors of the morning. The sun of mid-day blazes upon the field behind her, but a friendly stack of wheat-sheaves gives her refreshing shade.

Signed at the left. Pastel. Height, 22 inches; width, 18 inches.
From the artist's studio.

J. F. MILLET.

37 LE TROUPEAU DE MOUTONS.

A flock of sheep are grazing upon a river bank, which crosses the foreground. The river winds away through a fertile country diversified by clumps of trees. On the farther shore reapers are busy in a field.

Signed at the right. Water-color. Height, 10½ inches; length, 14 inches.
Barye Memorial Exhibition, New York, 1889.

J. F. MILLET.

38 THE LITTLE SHEPHERDESS.

She is seated on the ground at the right, knitting, wearing a blue gown and a cloak, the hood of which is turned up over her head, for it is evidently a chilly morning. Her flock huddles in a group behind her, each sheep helping to keep the others warm, while a poor old donkey approaches the fleecy herd as closely as he can, evidently in the hope that he may acquire some comfort from contact with them. A long hedge makes a perspective from the right, and in the middle distance, at the left, are a fence and some trees.

Signed at the right. Pastel. Height, 11 ins; length, 16 ins.
Collection of M. Faure, Paris, 1886. *Barye Memorial Exhibition, New York*, 1889.
Engraved in Sensier's Life and Works of J. F. Millet.

J. F. MILLET.

39 MILKING.

Upon a hill-top overlooking the sea, a woman is seated milking a cow. At the right, three other cows graze upon the hillside. In the distance, at the left, two boats are drawn up on the shore.

Signed at the right. Pastel. Height, 7½ ins; length, 12 ins.

Collection of M. Faure, Paris, 1886.

J. F. MILLET.

40 ALLEGORICAL PANEL.

A subject suggested by one of the odes of Anacreon. Pleasure, as incarnated by a jovial old man, whose brow is wreathed with vine leaves, and a buxom maiden, welcome Cupid to shelter from the inclemency of a snowy winter day.

Signed at the left. Pastel. Height, 18 ins.; width, 10 ins.

Collection of M. Gavet, Paris, 1886.

J. F. MILLET.

41 KILLING THE HOG.

A peasant shoves the doomed porker out of the stall at the left, while at the right two other stalwart rustics drag their victim by a rope twisted round its snout. The pig resists with all its force, and even disdains the temptation of a bucket of its favorite food which a woman holds before it. In the background two children look on, and the family cat surveys the exciting scene from the wall of the court-yard, over which the roofs of the farm buildings are visible.

Signed at the right, J. F. M. Pastel. Height, 27 inches; length, 34½ inches.

Collection of M. Gavet, Paris, 1886. *Barye Exhibition*, 1889.

J. F. MILLET.

42 MERIDIAN.

A male and female peasant are enjoying a noonday nap in the harvest field after the labors of the morning. The man lies on his back, with his body foreshortened towards the spectator, while the woman rests behind him with her head upon her arm.

Signed at the right. Pastel. Height, 28 ins.; length, 37 ins.

Collection of M. Gavet, Paris, 1886. *Barye Memorial Exhibition, New York*, 1889.

MILLET, FILS.

43 THE HOME OF MILLET, BARBIZON.

The cottage in which the artist resided for years and executed his most important and famous works, is shown from the little garden, at an early period of the year, before the trees are in leaf. This picture is the work of Millet's eldest son.

Signed at the right, F. Millet, *fils*. Pastel. Height, 14½ inches; length, 17½ inches.

EUGÈNE DELACROIX.

44 COMBAT OF LION AND TIGER.

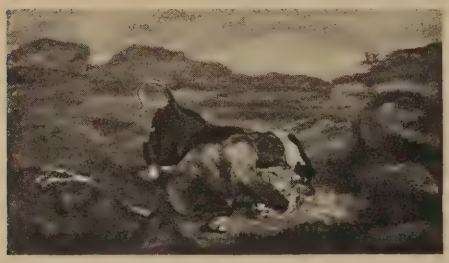
Two rival monarchs of the wilderness have encountered in the desert, and inaugurated a ferocious contest for the undivided sovereignty of their dreary realm. The lion grapples its antagonist, and, as the tiger rises on its haunches, endeavors to throw it on its back. The tiger sinks its fangs into one of the lion's paws, while the lion sets its jaws in the tiger's shoulder. The contending brutes are nearly erect and beat the ground with their tails as their massive muscles swell and twist in the death grapple. The arena of this colossal combat is a solitude as savage as the fearful episode of which it is the scene.

Signed in full at the right. Water-color. Height, 10 inches; length, 8½ inches.

Collection of M. Christophe, Paris. Described in Robaut's Complete Works of Eugène Delacroix.

A. L. BARYE.

45 BEAR AND BULL.



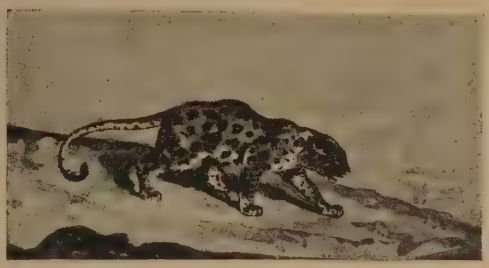
A black bear, which has pulled down a wild bull, holds it to the earth by its head and leg, and gnaws at its throat. The background is a desolate wilderness, shadowed by a gloomy sunset sky.

Signed at right on the top. Water-color. Height, 9 inches; length, 14½ inches.

Collection of M. Charles Binder, Paris, a friend of M. Barye.

A. L. BARYE.

46 LEOPARD WALKING.



A leopard, walking along the summit of a ridge, is outlined in profile against the sky.

Signed at the right. Water-color. Height, 4½ inches; length, 9 ins.

From the sale of the artist's studio.

A. L. BARYE.

47 LEOPARD AND SERPENT.

A leopard, seated upon its haunches in the center, watches with intense and suspicious curiosity the approach of a serpent which writhes forward towards it from the right.

Signed at the right. Water-color. Height, 7 inches; length, 10 inches.

Collection of M. Christophe, Paris.

A. L. BARYE.

48 TIGER IN RETREAT.

A Bengal tiger reposes secure in its lair. A wall of rock rises behind it, and at the left is a chasm.

Signed at the right. Water-color. Height, 10 inches; length, 13 inches.

From the sale of the artist's studio.

A. L. BARYE.

49 TIGER IN ITS LAIR.

Seated in its lair, among savage crags, an old tiger looks watchfully forward. A sunset sky shows above the rocky wall.

Signed at the right. Water-color. Height, 10 inches; length, 13 inches.

From the sale of the artist's studio.

A. L. BARYE.

50 STAG AT GAZE.

A majestic stag is seen in profile, standing at gaze, with its head erect and its eyes fixed upon an approaching enemy, whom it appears about to challenge.

Signed at the left. Water-color. Height, 5½ inches; length, 6½ inches.

From the sale of the artist's studio.

A. L. BARYE.

51 LEOPARD IN THE DESERT.

A leopard, standing, facing towards the right, is on the watch, in an expectant pose, as if ready for a spring. A gleam of light from the wild sky surrounds the animal's figure.

Signed at the right. Water-color. Height, 9½ inches; length, 13 inches.

From the sale of the artist's studio.

A. L. BARYE.

52 LION IN REPOSE.

A lion is stretched in repose, in a desert, with its head uplifted, as if aroused by a sudden sound.

Signed at the right. Water-color. Height, 5 inches; length, 9 inches.

Collection of M. Charles Binder, Paris, a friend of the artist.

A. L. BARYE.

53 TIGER HUNT, WITH ELEPHANT.

A party of hunters, mounted on an elephant, are attacked by a tiger, which has seized one of the elephant's hinder legs. The elephant trumpets with rage and pain, and the hunters essay to reach the tiger and dispatch it.

Sketch in black chalk for the bronze of the same subject. Height, 17½ inches; length, 21 inches.

Barye Memorial Exhibition, Paris, 1889.

A. L. BARYE.

54 LION AND WILD BOAR.

A lion, which has struck down a wild boar, holds it prone while it crushes its spine and hind-quarters between its jaws. The sky is reddened by a gloomy sunset.

Sketch in oil. Signed at the right. Canvas. Height, 7½ inches; length, 9½ inches.

From sale of the artist's studio.

A. L. BARYE.

55 PANTHER AROUSED.

A panther, aroused from repose in a barren wilderness, stands, looking forward, with a suspicious and watchful expression.

Signed at the right. Water-color. Height, 10 inches; length, 13 inches.

Collection of M. Chas. Binder, Paris.

A. L. BARYE.

56 STAG WALKING.

A stag is seen at full profile, walking across a gray landscape, against a clouded sky.

Signed at the right. Water-color. Height, 9½ inches; length, 11½ inches.

From the sale of the artist's studio.

A. L. BARYE.

57 DEER RUNNING.

Across a somber defile in a rocky forest, a stag flies at full speed, followed by its doe.

Signed at the right. Water-color. Height, 8½ inches; length, 11½ inches.

From the sale of the artist's studio.

N. BASTERT.

58 A COUNTRY ROAD.

Upon a sandy road, bordered with bushes and leading into a village of scattered houses, a peasant drives a cart.

Signed at the right, 1889. Water-color. Height, 18 inches; length, 29 inches.

W. B. THOLEN.

59 RECESS TIME.

On a snowy hillside, in front of a rambling little Dutch school-house, the volatile young seminarists are recreating themselves during their recess with a retaliatory bombardment of snowballs.

Signed at the left. Water-color. Height, 17 inches; length, 20 inches.

M. ROOSEBAUM.

60 CAMELLIAS.

Signed at the right. Water-color. Height, 28½ inches; width, 18½ inches.

M. ROOSEBAUM.

61 TEA-ROSES.

Signed at the right. Water-color. Height, 29½ inches; width, 18½ inches.

J. L. E. MEISSONIER.

62 PORTRAIT OF A MAN.

He is standing, his bare head slightly turned to the left. His hair, of a medium length, falls over his right temple and is brushed away from his left one. He is painted with full front. In his right hand he holds some papers. Over his right arm passes a long drapery, which covers him entirely from his shoulders downwards, as in a dressing gown. The light, coming from the left, illuminates him and throws his shadow on the ground.

There is a seal of red wax on the top of the painting to the left. Drawing in blue-black. Height, 10½ inches; width, 7¾ inches.

Collection of M. Secretan, Paris, 1889.

A. M. DE NEUVILLE.

63 EN VEDETTE.

A Prussian Uhlan, at the advance post of the beleaguering army, surveys Paris from one of the surrounding hills. The young soldier sits his saddle like a veteran, with his lance with its black and white pennon slung from his shoulder and resting in its socket on his stirrup, and a ready bridle hand.

Signed at the right, 1883. Drawn with pen, ink and wash, on buff paper, relieved with white chalk. Height, 25½ inches; width, 19 inches.

J. F. MILLET.

64 WOMAN'S HEAD.

A study of a peasant woman's head, drawn on red paper, with black chalk, relieved with white.

Signed at the right.

J. B. E. DETAILLE.

65 THE TRUMPETER.

The figure of a trumpeter of a foot regiment, awaiting the command to sound a call. Behind him are soldiers and officers.

Signed at the right, 1883. Drawing in black and tinted chalks, over a foundation of wash. One of the series of designs for the artist's great work on the French army. Height, 13¾ inches; length, 19 inches.

LUCAS VAN LEYDEN.

66 THE ADORATION OF THE MAGI.

At the left, in the foreground, the Virgin is seated with the Christ-child in her lap. From the right approach the Magi, bearing tribute. In the background, the roofs of buildings are seen, as if from the battlements of a castle. This remarkable work is executed in distemper on silk, the colors being relieved by touches of gold. The silk has been mounted on cardboard, in order to obviate the decay of the fabric natural to the progress of time. The colors preserve their freshness in a wonderful degree, and the picture is completely characteristic of the artist

both in composition and in execution. It is especially noteworthy, as his pictures in distemper which have come down to us are very rare. Height, 18½ inches; width, 14 inches.

This composition has been etched by the artist himself and has also been made the subject of a plate, with some variations, by Hendrick Goltzius.

CONSTANT TROYON.

67 STUDY OF A LANDSCAPE.

In the foreground, a woman is about to cross by a footbridge a ditch which intersects a patch of meadowland. Tall, slender trees cross the middle ground.

Signed at the left. Drawn on gray paper with black chalk, relieved with white. Height, 24 inches; width, 18½ inches.

Collection of M. Gavet, Paris.

OIL PAINTINGS

N. V. DIAZ.

68 AFTER THE RAIN.

An extensive open plain, with rich turf diversified by outcroppings of rock, lies in the shadow of a dispersing storm. The horizon line, varied by trees, shows against a sky in which the clouds break away around a pale and watery sunset. In the foreground, to the left, near a pool, is a seated female figure.

Signed at the left. Panel. Height, 9 inches; length, 10½ inches.

Collection of M. Faure, Paris, 1886.

J. C. CAZIN.

69 THE HOME OF THE ARTIST.

Across a picturesque and neglected garden, the homestead of the artist is seen overlooking the sea. Summer flowers variegate the verdure of the landscape. Coming from the house, at the left, is a peasant woman, who, on a yoke upon her shoulders, carries two water-pails.

Signed at the right. Canvas. Height, 33 inches; length, 40 inches.

From the artist's studio.

JULES DUPRÉ.

70 A RAY OF SUNSHINE.

A road leads out of the foreground, past a humble farm at the right. An oak tree grows in the centre, and an extended plain reaches to the horizon. The sky is overcast, but a gleam of sunlight illumines the farmhouse and its approaches, and reveals a female figure advancing towards the door.

Signed at the left. Panel.

Height, 10½ inches; length, 14 inches.

Collection of M. Ferdinand Herz, Paris, 1886.

EUGÈNE DELACROIX.

71 LION DEVOURING A GOAT.

In a gloomy glade of a tropical forest a lion is devouring a wild goat, which it has captured. It presses its victim to the earth with the entire weight of its ponderous body, and restrains its death struggles, while it savagely rends its still palpitating flesh. The ferocious enjoyment of the lion, as it revels complacently in its feast, gains in intensity by contrast with the anguished movements of its helpless prey, while the rich, but somber background, splendid in its suggestion of absolute solitude, provides an appropriate setting for the incident.

Signed in full at the left. Canvas. Height, 10½ inches; length, 14 inches.

Salon, Paris, 1848.

Engraved same year for Le Magasin Pittoresque; described in "The Works of Delacroix," by Robaut, and in "Delacroix and his Works," by Ad. Moreau. From the Arosa Collection.

JULES DUPRÉ.

72 THE ROAD TO THE VILLAGE.

Over a level country the road passes to a village, which is seen in the distance. At the right is an oak tree, and at the left some willows. A golden sunset fades in the sky.

Signed at the right. Canvas. Height, 15 inches; length, 18 inches.

Collection of M. Ferdinand Herz, Paris, 1886.

THEODORE ROUSSEAU.

73 EVENING.

Through the close-set stems of a wood, the warm color of a sunset sky is seen. The shades of evening already darken in the wood itself. At the right a little brook threads the forest, and catches a gleam of light upon its waters. The left foreground is a grassy rising ground, across which a figure passes, as if to enter the wood.

Signed in full at the left. Canvas, Height, 13¾ inches; width, 8½ inches.

Collection of M. Louis Mante, Marseilles.

J. C. CAZIN.

74 MOONLIGHT.

A full moon is rising in a slightly misty sky. On the slope of a hillside, which descends in the foreground, from left to right, is a humble farmhouse. Dimly seen in a valley in the distance are hay-ricks, and a line of low hills makes a shadowy barrier against the sky.

Signed at the left. Canvas. Height, 24½ inches; width, 18 inches.

Collection of M. Charles Hayem, Paris.

F. A. BRIDGMAN.

75 A CAFÉ IN CAIRO.

The interior of a native coffeehouse in Egypt. In the center a man and woman, who have been engaged in a game of cards, are interrupted by a shiek, who converses with them as he prepares his pipe for smoking. The light coming from an opening in

the roof relieves this central group against the murky background, in which appear the red glow of a fire, and the gleams of copper utensils of cookery. At the left an open doorway affords a view of the sunlit street, and the apartment is enlivened by the presence of other figures and groups.

Signed at the right, 1884. Canvas. Height, 28½ inches; length, 43½ inches.

From the artist's studio.

GEORGE INNESS.

76 SUMMER LANDSCAPE.

A herd of cows is being driven into a shady grove in the direction of a fenced orchard which is seen in the middleground at the left. Majestic elm-trees shade the pasturage, and the whole landscape is gay with the ripe and voluptuous brightness of midsummer. At the right, the massive trunk of a tree lends dignity to the foreground. The landscape seen in the distance is resplendent in the glow of the summer sun.

Signed at the right, 1876. Canvas. Height, 30 inches; length, 46 inches.

E. VAN MARCKE.

77 COWS AT THE POOL.

In the foreground, at the center, a red-and-white cow stands in the pool which serves the herd for a watering place. Behind it at the left is an animal with a darker coat, and at the right another which lows at some companion in the distant pasture. The edge of a grove of trees shows in the middleground at the left, and cattle graze along the meadows. The sky is bright, with rolling clouds.

Signed at the left. Canvas. Height, 22½ inches; width, 16½ inches.

Collection of M. Van der Donckt, Brussels.

F. ZIEM.

78 THE GRAND CANAL, VENICE.

Across the middle ground stretches the splendid façade which includes the Doge's Palace, the Plaza of St. Marc, and the graceful spire of the Campanile. At the left a number of the picturesque craft of the lagoons are at anchor. At the right a full-rigged ship is making sail to depart on a voyage. Gondolas and boats in motion lend additional animation to the scene.

Signed at the left. Panel. Height, 17 inches; length, 29 inches.

From the artist's studio.

ARTHUR PARTON.

79 WINTER ON THE HUDSON.

A view of the Hudson River, above New York City, in mid-winter. The broad stream is choked with ice, which is piled in broken masses in the immediate foreground. On a farther shore the stony battlements of the Palisades make a massive wall against the sky, and a railroad train rushes along the narrow ledge at their base.

Signed at the right. Canvas. Height, 42 inches; length, 60 inches.

Awarded a Gold Medal at Third Prize Fund Exhibition, American Art Galleries, New York, 1888, *and the Temple Silver Medal at the Pennsylvania Academy of Fine Arts*, 1889. *Exhibited at the Exposition Universelle, Paris*, 1889.

ADOLF SCHREYER.

80 A WALLACHIAN POSTING-HOUSE.

A post-sledge, drawn by three horses, has halted in the shelter of the shed of a wretched tavern in a Wallachian forest. A saddle-horse, tethered to the posting shed, denotes the previous arrival of another traveler. The sledge driver is entering the cabin, followed by a dog. The snow blows through the forest in bitter drifts, and the ground is hardened by a black frost and glazed with sleet.

Signed in full at the right, Paris, 1867. Canvas. Height, 38½ inches; length, 63 inches.

JOSEPH MÉLIN.

81 IN FULL CRY.

A pack of six hounds are seen in full cry, pursuing their quarry across an open country dotted with thickets. The landscape is shown in the clear light of an early autumn day. The hounds are painted very vigorously and broadly in the dimensions of life.

Signed at the left, 1861. Canvas. Height, 52¾ inches; length, 82¾ inches.

Collection of Durand-Ruel, Paris, 1886.

END OF FIRST NIGHT'S SALE

SECOND NIGHT'S SALE

FRIDAY, APRIL 8TH, BEGINNING AT 8 O'CLOCK

AT CHICKERING HALL

CONCLUDING SALE OF PAINTINGS.

F. P. MICHETTI.

82 THROUGH THE FIELDS.

A little Italian girl, wearing a red head-dress and a white jacket over a blue dress, is passing through a grove, bearing upon her arm a basket of field salad which she has been gathering.

Signed at the right. Panel. Height, 13 inches; width, 6½ inches.

J. L. E. MEISSONIER.

83 SKETCH.

A sketch in oil of a model in a buff coat, with russet boots to the thigh and a cavalier's hat, his right hand on his hip and his left resting upon the hilt of his sword. This was the first sketch for the picture, painted in water-colors, in the Stebbin's collection, of a guardsman of the period of Louis XIII. In the completed work the artist substituted for the clean-shaven face of the model his own head, with a curling moustache and long imperial.

Painted on a panel. Height, 5½ inches; width, 4½ inches.

Obtained from the artist by the late R. Austin Robertson.

C. J. CHAPLIN.

84 GIRL READING.

A young girl, seated at a spinning-wheel, has suspended her work and taken up her favorite book, in whose contents she is immersed.

Signed at the right, 1886. Canvas. Height, 9⅛ inches; width, 7½ inches.

A. VOLLON.

85 A CORNER OF THE KITCHEN.

A study of still-life in a kitchen. A wine-cask, culinary utensils, vegetables, etc., are shown in apparently accidental picturesqueness of arrangement, with rich and varied color, solid painting, and an effective play of light and shade.

Signed at the right. Canvas. Height, 16 inches; width, 12½ inches.

Collection of M. Breysse, Paris.

W. LÖWITH.

86 IMPORTANT NEWS.

Three gentlemen of the period of the French Revolution are grouped in a corner of a reception-room discussing the news of the day, which one of the group has conveyed to them from a dispatch which he holds in his hand.

Signed at the left, 1886. Panel. Height, 6 ins; width, 4½ inches.

From the artist's studio.

I. POKITANOW.

87
BOAR HUNT IN WINTER.

A forest interior, deep with midwinter snow. In a clearing, a herd of wild boars are being hunted by sportsmen, from the shelter of the tree-trunks. This miniature work is painted with great delicacy of touch and precision of detail.

Signed at the right, 1886. Panel. Height, 4 inches; length, 6 inches.

From the artist's studio.

C. MICHEL.

88 THE WINDMILLS.

In a road, which crosses the foreground, a man mounted on a horse is inquiring his way of a figure on foot. On a rising ground behind them, windmills are silhouetted against a sky, over which dark banks of storm-cloud are blown by a high wind.

Painted on a panel. Height, 9 inches; length, 13 inches.

M. F. JACOMIN.

89 THE WOOD-CUTTER'S CABIN.

In a clearing in a forest is seen the cabin of a wood-cutter, a rude structure constructed of logs and clay. The denizen of the cabin crosses the little clearing in the foreground, bearing upon his shoulders a supply of firewood to replenish his hearth.

Signed at the right. Panel. Height, 9⅛ inches; width, 7½ inches.

J. L. E. MEISSONIER.

90 SKETCH.

A sketch in oil of a troop of hussars making a charge.

Painted on paper. Unfinished.

Obtained from the artist by the late R. Austin Robertson.

J. C. JACQUET.

91 PETITE SOUBRETTE.

She turns her face to the left, the head thrown slightly back and her expression animated, as if to deliver a repartee to some observation which has just caught her ear. The fresh and lively color of youth flushes her cheek and adds to the vivacity of her pose and expression. Under a flowered bodice a chemise of white lawn shows, tied at the throat with a pink ribbon.

Signed at the right. Panel. Height, 14 ins.; width, 10½ ins.
Collection of M. Lemarchand, Paris.

R. C. MINOR.

92 EVENING.

The decline of sunset in a rich pastoral landscape. In the foreground, at the right, is a tree behind which a farm-house is seen in the gloaming. At the left is the denser foliage of a grove.

Signed at the right. Canvas. Height, 12 ins.; length, 16 ins.
From the artist's studio.

A. PASINI.

93 THE RETURN TO THE HAREM.

The mysterious beauties of an oriental harem have returned from a drive. With veiled faces and muffled figures they have descended from their carriage in the courtyard of the palace which is their splendid prison. Armed guards and the armed escort of the carriage defend the approaches to the palace. Over a wall at the left, the foliage of a garden and the distant buildings of a city are seen in full sunlight, while the shadow of the palace darkens the foreground.

Signed at the right, 1869. Panel. Height, 9¼ inches; length, 15¾ inches.

F. P. MICHETTI.

94 ITALIAN CHILDREN AT A FOUNTAIN.

Children are drawing water at a crumbling well-side, in the neglected garden of an ancient *palazzo*. The stone wall of the garden and the ground are dappled by the sunshine with flecks of gold.

Signed at the right, 1871. Canvas. Height, 8 inches; width, 4½ inches.

Collection of James H. Stebbins, Esq., New York.

C. H. DELPHY.

95 TWILIGHT.

Twilight is descending on a placid stream, upon whose waters a flock of wild ducks swim to a safe retreat. At the right and left, the river banks are crowned with trees, and the pale crescent moon rides in the darkening sky.

Signed at the left. Panel. Height, 13 inches; length, 26 inches.

F. K. M. REHN.

96 SURF AT QUOGUE.

A bright summer day, on the south coast of Long Island. A light surf is beating on the shore, gulls hover over the waves, and along the horizon a passing vessel or two is seen.

Signed at the left. Canvas. Height, 16 inches; length, 28 inches.

From the artist's studio.

G. BOLDINI.

97 A NEW AIR.

A lady is trying a new piece of music at a pianoforte, in the center of a salon, decorated in the Pompeiian-Italianesque style. A gentleman leans upon his elbow on the instrument, listening, while she picks the notes out from the page of the score and transfers them to the keys.

Signed at the right, 1876. Canvas. Height, 14½ ins.; width, 11½ inches.

Collection of M. Faure, Paris, 1886.

V. MARCHETTI.

98

COMRADES.

In a court-yard of a tavern a cavalier who is seated, wine-glass in hand, fills from his wine-jug the glass of a comrade who stands before him. His dog lies at rest behind his chair. The costumes are of the middle of the 17th century.

Signed at the left, Rome, 1875. Panel. Height, 10¾ inches; width, 8½ inches.

L. A. L'HERMITTE.

99 THE COMMUNION.

At the altar of a French village church, a group of little girls, clad in white, kneel to receive their first communion. The venerable priest bestows his benediction on the young communicants, while the congregation look on with devout interest.

Signed at the right. Pastel. Height, 33½ inches; width, 25½ inches.

From the artist's studio.

P. E. DAMOYE.

100 POND IN SOLOGNE.

A marshy shore is seen beyond a little river which occupies the foreground. Some small trees grow upon the river bank, and the distance reaches away to a low horizon under an early spring sky.

Signed at the right, 1887. Panel. Height, 13 inches; length, 24 inches.

A. MONTICELLI.

101 THE PROMENADE.

Three ladies are promenading in a park, accompanied by a large dog.

Signed at the right. Panel. Height, 17½ inches; width, 14½ inches.

E. L. HENRY.

102 THE OLD WESTOVER HOUSE.

A view of this historic Virginia mansion, while it was occupied as a military headquarters by a portion of the Union army, during the Civil War. On the lawn, in front of the house, tents are pitched and soldiers lounge about. Mounted men come and go, and all is the bustle and movement of a camp in time of battles. Upon the roof of the mansion itself, a platform has been built and is being used as a signal station. The careful representation of the house and its surroundings adds to the interest of the picture the value of a historical work.

Signed at the right, 1869. Canvas. Height, 11 inches; length, 14 inches.

Collection of George Whitney, New York, 1885.

W. M. CHASE.

103 A SUNNY MORNING, SHINNECOCK HILLS.

A sandy road winds up a wind-blown hillside, on the south shore of Long Island. Over the ridge, which forms the horizon, is seen the roof of a summer cottage. The figures of two children appear in the road at the left.

Signed at the left. Panel. Height, 15 inches; length, 17 inches.

From the artist's studio.

GEORGE INNESS.

104 CORNER OF AN ORCHARD.

The interior of a woodland, in the full foliage of summer. In the center, the massive trunk of a large beech tree catches the sunlight, which penetrates the wood from the right. In the middleground is a fence with a gate. The figure of a man is seen at the left.

Signed at the right, 1883. Canvas.

From the artist's studio.

F. A. BRIDGMAN.

105 A STREET IN ALGIERS.

A Nubian slave woman, bearing a burden on her head, passes down one of the narrow arcaded streets of an Algerian town. At the left, a native girl clad in white garments is seated at the open front of a tradesman's booth. Behind the stalwart Nubian, a little girl, who has vegetables to sell, watches her passage with curiosity and admiration. The light, finding its way with difficulty down the narrow space between the tall houses, makes brilliant touches here and there upon the principal details of the scene.

Signed at the left 1887. Canvas. Height, 21 inches; length, 24 inches.

From the artist's studio.

V. E. DEMONT-BRETON.

106 THE ORANGE GROVE.

In an orchard of orange trees, a little child is seated in a basket intended to receive the fruit when it is harvested, while an elder sister kneels beside the baby and peels an orange. The rich vegetation of the orchard is brightened by sunlight, and the trees are heavy with their golden fruitage.

Signed at the left. Canvas. Height, 25 inches; width, 22 inches.

A. C. DECAMPS.

107 ALBANAIS EN REPOSANT SUR DES RUINES.

Seated among the ruins of one of those splendid edifices, which preserve for us in this later day the wonders of Grecian civilization in the past, a jovial Albanian sings to the accompaniment of his mandolin, while his comrade puffs his pipe and revels in the melody which solaces their solitude. The sun sinks to rest beyond the ruins, which these two figures alone animate. The Greece that was and the Greece that is to-day could find no stronger or more significant contrast. Height, 9¾ inches; width, 12 inches.

Salon, 1851. *Collections of M. Collot and Baroness Nathaniel de Rothschild.*

C. F. DAUBIGNY.

108 VILLAGE OF AUVERS.

Upon the sandy shore of the banks of the Seine, in the foreground at the right, two women stop to gossip, while the cows they have been driving enter the water. The tide is low and a sand-bank shows in the middle of the stream. The farther shore at the left is shaded by trees. In the distance is the village of Auvers under a hill. The sky indicates a cloudy autumn afternoon.

Signed at the right, 1874. Panel. Height, 14 ins.; length, 25 ins. *Collection of M. Paris, Paris.*

GEORGE FULLER.

109 CHERUBIC HEADS.

A group of three heads, intoning a psalm of praise, with the vague and dreamy tone and color of a completely imaginative conception.

Painted on canvas. Height, 20 inches; width, 16 inches.

From the sale of the artist's studio after his death, 1884.

N. V. DIAZ.

110 A SUNLIT LANDSCAPE.

An old road, abandoned and grass-grown, traverses the forest. The foreground is enriched by the shade of over-arching trees, through the vista formed by which the middleground is seen in sunlight. In the center a pool of water, which has collected in a depression of the road, catches a reflection of the brightness of the sky, and beside the pool is the figure of a female gathering broken branches for firewood.

Signed in full at the left. Panel. Height, 9 ins.; length, 13 ins.

Collection of M. Faure, Paris, 1886.

JULES DUPRÉ.

111 LANDSCAPE AND CATTLE.

On the banks of a willow-shaded stream, cattle are grazing. The gray sky and the haze of early autumn lend a quiet harmony to the scene.

Signed at the left. Canvas. Height, 10½ ins.; length, 14 ins.

Collection of M. Ferdinand Herz, Paris, 1886.

C. DE NITTIS.

112 SPANISH LANDSCAPE.

A scene in the suburbs of Seville. In the distance the white walls of the city are seen under a burning blue sky. Along a promenade, in the foreground, on the right, male and female figures are promenading on a grassy causeway. The monotony of the level landscape is relieved by a group of white-trunked trees.

Signed at the left, 1870. Panel. Height, 19 inches; width, 13 inches.

From the Goyena collection, Seville, Spain.

CLAUDE MONET.

113 GLADIOLI AND DAISIES.

A study of freshly cut flowers, in a Japanese jar; painted with great breadth, freedom and force of color.

Signed at the left, 1878. Canvas. Height, 32 inches; width, 24½ inches.

CHARLES E. JACQUE.

114 POULTRY.

A lordly cock presides over his hens, who are feeding among the debris of a poultry yard, under a stable wall.

Signed at the left. Canvas. Height, 19 inches; length, 26 inches.

Collection of M. Faure, Paris.

M. SISLEY.

115 THE INUNDATION.

In the middleground, a stone-arched bridge crosses the river. At the right are the houses of a mediæval town, with an old feudal castle and the towers of a church, all of stone, mellowed by age. The scene has the brightness of a sunny summer day.

Signed at the right, 1888. Canvas. Height, 26 inches; length, 36 inches.

E. VAN MARCKE.

116 LANDSCAPE AND CATTLE.

In the watering-place of an extensive coast pasturage are two cows and a little calf. At the left, in the middleground, the meadow shows other cattle and some trees. At the right is the white escarpment of a cliff and a stretch of sea.

Signed at the left. Canvas. Height, 20½ ins.; length, 25½ ins.

Collection of M. Van der Donckt, Brussels.

A. MONTICELLI.

117 IN THE PARK.

A group of three ladies in a park. Behind them is an urn upon a high pedestal, upon which some white doves are perched.

Signed at the right. Panel. Height, 18 ins.; width, 13½ ins.

JULES DUPRÉ.

118 EARLY MORNING.

Upon the bank of a little stream, at the left, are the white-walled buildings of an old farm. The bank in the foreground is shaded by an oak tree, which towers over some small-growing willows.

Signed at the right. Canvas. Height, 22 inches; length, 26 inches.

Collection of M. Ferdinand Herz, Paris, 1886.

J. M. CLAUDE.

119 MORNING IN THE KENNEL.

It is the early dawn of a hunting morning. The huntsman, yawning and stretching himself, has just entered the kennel where the hounds are yet asleep, in the most perfect attitudes of canine repose.

Signed at the right. Canvas. Height, 21½ inches; width 16½ inches.

Collection of Henry Probasco, Esq., Cincinnati, Ohio.

EASTMAN JOHNSON.

120 CHURNING.

A young New-England girl is pounding and pushing at the shaft of an old-fashioned churn, making butter, and casting longing looks towards the window which admits the sunbeams which light her figure and the wall behind her.

Signed at the left, 1868. Panel. Height, 21 inches; width, 16 inches.

JULES DUPRÉ.

121 EVENING TWILIGHT.

A pale-golden sunset is dying in the sky. The landscape is already invested with shadows. On the bank of a little river, at the right, is a clump of trees in full foliage, and in the center a boat is seen upon the water.

Signed at the left. Panel. Height, 18 inches; length, 25 inches.

Collection of M. Ferdinand Herz, Paris, 1886.

W. M. CHASE.

122 CASTLE POINT, HOBOKEN.

The conservatory and a portion of the park of the great manor of the Stevens family at Hoboken, N. J., opposite New York City. Part of the greenhouses are seen in the center, and from them a magnificent flowerbed extends into the foreground. A brilliant summer sky illumines the scene.

Signed at the left. Canvas. Height, 16 ins.; length, 24 ins.

From the artist's studio.

GUSTAVE RICARD.

123 INNOCENCE.

She is seen at full front, with neck and breast bare, except for a slight drapery looped over one shoulder. The head is crowned with brown hair, and the eyes look forward out of a face to which they lend an expression of intense and inquiring interest. Canvas. Height, 17 inches; width, 14 inches.

From private collection of M. Francis Petit, Paris.

CLAUDE MONET.

124 AN ISLAND.

It is towards the end of an early autumn day upon the bank of one of the provincial rivers of France. A pale sunset commences to reveal itself in the sky. In the middleground a river makes its course. The foreground is a bank, thickly overgrown with goldenrod and daisies. A strong and simple study of atmospheric effect and color.

Signed at the right. Canvas. Height, 29 ins.; length, 39 ins.

Collection of M. Faure, Paris.

J. B. C. COROT.

125 A VILLAGE IN NORMANDY.

The foreground is terminated by a row of trees, which grow on the brink of a hill, overlooking the sea. At the left, a woman drives two cows, which meet a third coming from the right. In the middleground, at the right, is a village overlooking the shore, and the horizon is formed by the sea, which is seen between the trunks of the trees in a far-reaching perspective. The atmosphere is that of a breezy summer day, the foliage is full, and the grass upon which the cows pasture rich and abundant.

Signed at the left. Canvas. Height, 21½ inches; length, 25½ inches.

Collection of M. Damoye, intimate friend of the artist.

L. A. L'HERMITTE.

126 THE MOWERS.

At the left, in the foreground, two mowers are at work in a grass-field which is bespangled with wild flowers. One shaves the greensward with long sweeps of his scythe, while the other pauses to hone the edge of his implement. The field rises in a sloping hillside towards the right, and the foreground rests under the light shadow of a cloud. The sunlight of a radiant summer day illumines the middle distance.

Signed at the right, 1892. Pastel. Height, 28 inches; length, 35½ inches.

From the artist's studio.

EUGÈNE DELACROIX.

127 ARAB CAVALIER ATTACKED BY A LION.

An Arab cavalier, mounted on a white horse, while descending a defile in the mountains has been assailed by an enormous lion. The lion has grasped his horse's foreleg with one paw and buries its teeth in the animal's shoulder, while with the other paw it strikes at the rider. In its agony the horse rears on its haunches, and the lion rises on its hinder legs also, without releasing its hold upon its victim. The rider has shaken his left foot free from the stirrup, and leans over to stab the lion with his sword and at the same time slip out of the saddle, before his horse falls on him. The scene is rendered with extraordinary animation and power. The wild and despairing anguish of the doomed horse; the ferocious strength of the destroying brute which holds it fast and grinds bone and muscle between its merciless jaws; and the swift and resolute action of the rider, his eyes blazing, and his red mantle flying as he essays to drive his steel into his assailant's heart, give vivid life to the struggling group, for which the savage and gloomy mountain pass provides a fitting background.

Signed at the right in full. Canvas. Height, 18½ inches; width, 15½ inches.

Collections of Baron Michel de Tretaigne, M. Febvre and M. Boucheron, Paris.

CHAS. E. JACQUE.

128

THE SHEEP-FOLD.

The interior of a sheep stable at feeding time. A peasant girl, at the right, shakes down hay into a rack. The flock, sheep and lambs, crowd forward to the feast, while some chickens peck amid the hay which is strewn on the ground.

Signed at the right. Panel. Height, 20 ins.; width, 15¾ inches.

Painted in 1878 *for M. Van der Donckt, Brussels.*

J. J. HENNER.

129 FEMALE HEAD.

The head of a young girl, of an ivory clearness of complexion, framed in a mass of fluffy hair of a rich bronze color. A black robe is draped over the shoulders, affording strong relief to the luminous color and solid modeling of the figure.

Signed on top at the right. Canvas. Height, 18 inches; width, 12½ inches.

From the artist's studio.

JULES DUPRÉ.

130 THE FARM BY THE RIVER.

A farm-house, with white walls and thatched roof, stands upon the bank of a little river at the left, over-shadowed by tall trees. A pastoral country extends to the horizon at the right, under the gray sky of early autumn.

Signed at the left. Canvas. Height, 29 inches; width, 24 inches.

Collection of M. Ferdinand Herz, Paris, 1886.

F. ZIEM.

131 AFTER SUNSET, VENICE.

The sun has descended below the horizon, but the lightly clouded sky is still tinted by its afterglow. The entire front of the Ducal palace and the buildings on either hand are veiled in shade, which also gathers upon the canal in the foreground. At the right, a two-masted trading boat is drifting in with the tide, no breath of wind swelling her painted sails. In the center a large black gondola swiftly crosses. Through the half-drawn curtains of the pavilion gleams of light suggest the presence of a party of pleasure on this somber craft.

Signed at the left. Panel. Height, 27 inches; length, 42 inches.

From the artist's studio.

A. MAUVE.

132 THE SHEEP-FOLD.

At the left the wall of a sheepfold is seen in perspective. The shepherd opens the door and his flock crowds forward, marshalled by his dog, towards the welcome shelter. In the middleground, at the right, a couple of saplings shiver in the chill air. The background shows a winter evening coming on.

Signed in full at the right. Canvas. Height, 22 inches; length, 32 inches.

J. B. C. COROT.

133 PARIS SEEN FROM ST. CLOUD.

From the elevated foreground a distant view of Paris is obtained, the city making a long line across the horizon. At the right some slender trees raise gracefully against the sky. In the immediate foreground women gather mushrooms in an open field, while at the left, in a cultivated plantation, inclosed by a fence, is a country house.

Signed at the right. Canvas. Height, 18 ins.; length, 30 ins.

Collection of M. Dekeus, Brussels.

GEORGE INNESS.

134 SHORT CUT.—WATCHUNG STATION.

Beyond a broad meadow, intersected by a ditch, which occupies the foreground, a railroad train is seen whirling across the picture. The landscape basks in the genial glow of early Indian summer. The vegetation is yet rich and full. The ditch in the foreground is traversed by a wooden foot-bridge which a man is crossing. The picture shows solid execution and great force of color. It was painted in 1883 and exhibited with marked success in the collection of Mr. Inness' works shown at the American Art Galleries in 1884. Awarded medal at the *Exposition Universelle*, Paris, 1890.

Signed at the right, 1883. Canvas. Height, 38 ins.; width, 30 ins.

THÉODORE ROUSSEAU.

135 FOREST OF COMPIÈGNE.

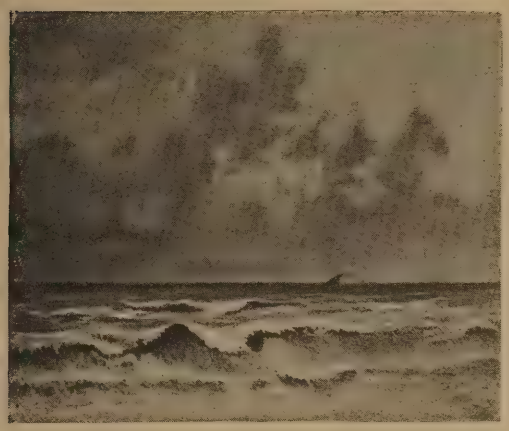
The foreground is occupied by a cultivated field which is traversed by a path, upon which a female figure is seen. At the left, in the immediate foreground, some field laborers are enjoying their noontide rest and gossiping with the *garde-champêtre*. Beyond the field, among trees, are the houses of the little village of Pierrefonds, behind which rises a hill, which is crowned by a wood on whose outskirts the wood-cutters have been at work. At the right the hill slopes away into a vast distance covered with forest. This is the royal domain known as the Forest of Compiègne. The scene is presented under the limpid, clear sky of early autumn, and rendered with brilliant touches upon powerful harmonies of russet and green. This is a picture with a remarkable history. It was begun in 1832 and finished in 1833, and sent to the Salon of that year, where it was known as, "Lisière d'un Bois Coupé, Forêt de Compiègne." It there attracted the attention of the Duke of Orleans, the greatest connoisseur of the day, and the patron who first took up and made the fortune of Jules Dupré. The Duke purchased the picture immediately, and in his collection it was known by the prefix to its first title of one of his own invention, "La Vue du Village de Pierrefonds." Under one or the other, and sometimes both of these names, it became known and admired. The Duke, who was the eldest son of King Louis Philippe, was killed by a

runaway accident in 1842. The wanderings of his pictures after that could never be accurately traced, but many passed into the hands of dealers in time and so reached outside collectors.

Signed at the left in full, 1833. Panel. Height, 20 inches; length, 29 inches.

JULES DUPRÉ.

136 THE OPEN SEA.



A squall is sweeping across the sky and darkening the horizon. In the distance, two fishing boats are seen struggling with the sea and the gale. The surges swell into the foreground in three long lines of breakers, and the water boils furiously upon the shallows, which in the immediate foreground suggest the unseen shore. The motion of the sky and that of the sea combine in carrying out the idea of a rythmic harmony of action in the elements.

Signed in full at the right. Canvas. Height, 32 inches; length, 40 inches.

Collection of M. Fauier, Paris. At one time owner of the famous paintings, Delacroix' "Christ on the Cross" and Decamp's "Bull Dog and Scotch Terrier," Secretan Collection.

E. VAN MARCKE.

137 THE BROWN COW.

Against a background, splendid with the velvety verdure of midsummer, stands a grand brown cow. The powerful frame and perfect proportions of the animal denote it to be a model of its race. It was the artist's practice each summer, when he went into the country to renew his studies, to purchase the finest cattle which he could obtain, and this is said to have been one of his favorite models.

Signed at the right. Canvas. Height, 23 inches; length, 33 inches.

From the sale of the artist's studio.

THÉODORE ROUSSEAU.

138 A PLAIN IN BERRI.—SUNSET.

Along the horizon of a vast plain, a sullen and sinister reflection of the sunset dies under sombre cloud-banks heavy with storm. The whole plain is already enveloped in the obscurity of falling night and darkening weather. In the foreground, at the left, two figures are dimly seen in the gloom.

Signed in full at the left. Panel. Height, 16½ inches; length, 25 inches.

Collection of M. Ehrler, who bought it in 1872 for M. Francis Petit, the well-known Paris expert.

N. V. DIAZ.

139 THE FAGGOT GATHERER.

A grassy plain is illuminated by sunlight in the middleground, in which are a clump of small trees at the right, and single trees at the left. A low range of hills forms the horizon, and the sky is humid with an impending shower. The shadow of a cloud rests on the foreground, in the center of which is a pool of water. A woman in a red dress, with a white shawl, carrying a bundle of faggots, passes across the plain near the pool.

Signed in full at the left. Panel. Height, 9 inches; length, 13 inches.

Collection of M. Faure, Paris, 1886.

JULES DUPRÉ.

140 AUTUMN.

At the right, upon a rising bank, a peasant woman watches three cows which descend into the water to drink. At the left of the little river is a farm. Evidences of autumn reveal themselves in the color of the foliage.

Painted on a panel. Height, 10½ inches; length, 13½ inches.

Collection of M. Ferdinand Herz, Paris, 1886.

J. L. E. MEISSONIER.

141 THE GUITAR PLAYER.

Seated in a sumptuously furnished apartment, a cavalier, in a costume of the fifteenth century, rehearses to the accompaniment of his guitar a song which is to serve him as a serenade to the lady of his love. The singer reclines at his ease in a luxurious arm-chair, his head thrown back, revelling in the complete surrender of himself to the ecstasy of the song and the anticipation of its performance to an appreciative ear. This picture, one of the last works completed by the artist, exhibits in a significant degree the sustainment of the master's powers until the very end of his busy life. The drawing is as strong, the execution as complete, yet broad and vigorous as ever, and the figure as vividly lifelike in character, movement and expression. The color is of a brilliant power, the rendition of the rugs, tapestries and other objects being on a par with that of the figure itself. The picture is framed after a design by the artist.

Signed at the right. Painted on a panel. Height, 12 inches; width, 9 inches.

Painted for the American Art Association and one of the last pictures finished by the artist.

C. F. DAUBIGNY.

142 SHORE AT VILLEVILLE.

The spacious beach, seen at low tide, constitutes the foreground. In the middle distance, at the right, the village shows on a hillside sloping to the shore.

Signed at the left, 1886. Panel. Height, 10 inches; length, 16 inches.

JULES DUPRÉ.

143 EARLY AUTUMN.

At the left an old oak-tree shadows the grassy bank of a little creek. Beyond the creek, at the right, is a meadow in which cattle graze, and the buildings of a farm. The russet tints of early autumn vary the rich color of the summer verdure.

Signed at the right. Canvas. Height, 21½ inches; length, 26 inches.

Collection of M. Ferdinand Herz, Paris, 1886.

P. BILLET.

144 GATHERING FAGGOTS.

Three peasant girls are gleaning the dead branches which have fallen from the trees of a winter forest, for firewood. Two have already made up their bundles and bear them away, while the third, kneeling on the ground, is engaged in fastening her burden together. The ground is covered with snow.

Signed at the left, 1887. Canvas. Height, 37½ inches; length, 49 inches.

J. F. MILLET.

145 PAYSAGE D'AUVERGNE, CHEVRIÈRE.

A rounding hillside, highest at the center, makes a verdant battlement against a clear blue sky, across which detached clouds are blowing like isolated puffs of steam. A clump of trees shows over the crown of the hill, some sheep graze along the top, and at the left a donkey lifts its head and brays. A shepherdess, who wears a red shawl over her humble dress, and a straw hat, stands on the slope of the hill at the left, with distaff and spindle in hand. The slope of the hill into the foreground is covered with that short grass which grows on stony ground, varied by clumps of heather and thistle-bushes. In the sky flutter some crows.

Signed in full at the right. Canvas. Height, 32⅛ inches; length, 39½ inches.

Collection of M. Dekeus, Brussels. Engraved by Brunet Debaines for the work. Durand-Ruel Gallery, plate LXXVI. Barye Memorial Exhibition, New York, 1890.

J. C. CAZIN.

146 HALT DE VOYAGEURS AVANT LA NUIT.

"CAZIN'S ANGELUS."

At the approach of even-tide, a wayfaring man and his wife have halted in a field, bowing their heads and muttering a prayer in answer to the call of the distant village church-bell which sounds the hour of the Angelus. The husband carries their little babe tenderly in his arms and bends his face upon it, as if to invoke for it a blessing in response to his evening prayer. A tender twilight creeps across the scene, while in the sky a clump of cloud retains a reflection of the sunset, under the pale shimmer of a rising moon.

This picture, one of the special efforts of the artist's life, was treasured by him with especial regard. He seemed to agree with his critics in considering it the most elevated and poetical of his works. In conception, color, sentiment and execution, it exhibits him at his best and well merits the title given by the artist's friends and admirers in Paris, "Cazin's Angelus."

Signed at the right, 1883. Painted on canvas. Height, 48 inches; width, 41 inches.

EUGÈNE DELACROIX.

147 THE LION HUNT.

A party consisting of two mounted cavaliers and their huntsmen on foot have run down, in their stronghold in a stony desert, a huge lion and its mate. The huntsmen have attacked the lion, which has already killed one of their number, and now holds another prostrate while it essays to defend itself against the attempts of his comrades to rescue him. Advancing upon the tawny monster, the expression of whose fury is diabolical in its ferociousness and dreadful in its tremendous strength, comes one huntsman with a sword; another stabs at it with a hunting spear, while a third, crawling on the ground behind it, awaits an opportunity, when its attention is diverted, to hamstring it, and so cripple its powers of resistance. Meanwhile the lioness, infuriated by the attack on its mate, has pulled down the horse of one of the cavaliers. The rider has rolled out of his saddle, and a huntsman is about to spear the lioness as it rends the steed it has overthrown. These two episodes, one that of desperate resistance under attack, and the other that of attack in the blind fury of devotion between mate and mate, occupy the right and left of the canvas respectively, and are, in a manner, linked together by the second cavalier, who, calmly seated on his horse, watches, with the eye of a practiced sportsman, for the proper opportunity to

exercise his own powers to the best advantage. The background is one of those inhospitable wastes of sterile and rocky ground common in the arid regions of the north of Africa, among whose chasms and peaks the hoarse roars of the monsters brought to bay echo and re-echo, like peals of thunder. The wild movement of the actors in the scene is supplemented by the wild movement of the sky, over which is blowing a scud of a sinister, tawny hue, the certain precursor of the simoon, which will add new desolation to the already desolate face of exhausted nature, and perhaps engulf men and beasts in a common grave.

Signed in full at the left, 1861. Canvas. Height, 30 inches; length, 39 inches.

Collections of Comte d'Aquila, 1868, *and M. Faure, Paris*, 1886.

J. C. CAZIN.

148 AN AUTUMN STORM.

The haystacks are piled high at the right and thatched over to protect the straw from storms. One of the sulphurous squalls of early autumn is sweeping across the sky. A hot, warm atmosphere, predicts an electrical tempest.

Signed at the left. Canvas. Height, 29½ inches; length, 37 inches.

Painted by the artist for his friend, M. Coquelin, the celebrated French actor.

GUSTAVE COURBET.

149 THE FORESTERS.

In the depths of the forest, the chief forester and his assistant have captured a badger, whose depredations have been devastating the game preserves. Having secured the plucky and voracious little brute, they are securing it by tying up its mouth in order to preserve it alive for further sport. One forester holds the badger down with his knee, while the other, with a strong cord, binds tight its savage jaws.

Signed at the left. Canvas. Height, 46 inches; width, 30 inches.

F. A. BRIDGMAN.

150 THE NEIGHBORS.

Two Oriental women are gossiping across the dividing roof-walls of their adjoining houses, in the city of Algiers. One, who has been hanging out the family wash, has intermitted her labors for the pleasure of the privileged relaxation of her sex. Some growing flowers make a tiny roof garden under the shelter of the roof wall in the foreground.

Signed at the right, 1887. Painted on canvas. Height, 35 inches; width, 26 inches.

From the artist's studio.

CONSTANT TROYON.

151 LE PASSAGE DU BAC.

One of Troyon's golden pictures. The noble composition of the sky radiates a golden-yellow light throughout the whole canvas. The trees, the distant landscape, the stream, the cattle landing from the ferry, all are suffused with a golden radiance. This is Troyon in his best mood, when tone, composition and breadth of treatment moved him more than mere animal portraiture. It disclosed him in the zenith of his power, and in the very finest expression of his genius. This canvas should be familiar to many Americans who have visited the house of the celebrated French banker Dreyfuss, who acquired it in 1872, at the sale of the famous Belgian collection of Baron Michel de Tretaigne.

Signed at the left. Canvas. Height, 43½ inches; length 57½ inches.

A. M. DE NEUVILLE.

152 SURPRISED AT THE BRIDGE.

A party of Prussian hussars, in the foreground, have been surprised at a bridge crossing a rivulet, by a company of French infantry who have been ambushed at the right, in a grove upon a hillside which commands the road. Under the withering fire of the French, the Prussians have fallen in confusion. A few return the attack with discharges of their carbines. Others fly panic-stricken. The wounded and the dead roll upon the ground. It is midwinter, and in the frosty air the smoke of the skirmish hangs in gray wreaths, while the blood of the fallen soldiers makes crimson stains upon the snowy ground.

Signed at the left, 1883. Canvas. Height, 47 ins.; width, 33 ins.

Collection of M. Fob Smith, Rotterdam. Engraved for En Campagne. Illustrated by de Neuville.

N. V. DIAZ.

153 LE PARC AU BŒUFS

A scene in the forest of Fontainebleau, near Barbizon. At the right, in the foreground, is a group of young oak trees. At the left, somewhat more remote, is a smaller tree of the same species. Across the middleground, the line of the forest makes a barrier against the sky, whose summer azure is relieved with light clouds. A fence, with a gate and a post supporting a signboard, divides the foreground portion of the picture from the background. The foreground of rich turf, varied with patches of young undergrowth, shows, in a cup-like hollow, a pool of water which reflects the sky. This picture appears to have been almost entirely painted from nature on the spot. Diaz was spending the summer at Barbizon at the time, and coming upon this spot by accident, its modest beauty so fascinated him, that he commenced to make a study of it and ended by achieving a masterpiece. The picture passed into the hands of Baron de Haupf, from whom, in 1879, it was acquired by M. Boucheron. It was the chief Diaz at the exhibition of the Hundred Masterpieces in Paris in 1883, and in 1889 the owner loaned it to the Universal Exposition. In 1891 it was acquired by purchase from M. Boucheron by the present owners. Excepting while in the possession of M. Boucheron, it has not been publicly exhibited until now.

Signed in full at the left, 1869. Canvas. Height, 33 inches; length, 44½ inches.

Collection of Baron de Haupf and M. Boucheron, Paris.

REMBRANDT VAN RYN.

154 HOMME D'ARMES.

MAN BUCKLING ON HIS ARMOR.

The figure is seen at half length, tightening a leather belt around the waist. On a table, at the left, are a sword and helmet, and on the wall, at the right, is posted an order, such as communicates commands on the walls of military barracks. The type is that of a powerful and comely youth, of a good-natured but resolute expression, and with long hair falling on his shoulders. Of this picture Smith remarks, in his *Catalogue Raisonné*: that "it is painted in the artist's broad and vigorous manner;" and in the Robit Catalogue, it receives equally high praise. An etching of this picture, by Ferdinand Leenhoff, has been published in *L'Art*, and a reproduction of the etching in the life of Rembrandt by Émile Michel.

Painted on canvas. Height, 41 inches; width, 33½ inches.

From the De Gueffier, Robit, Georges Hibbert and Blake Collections, and from the Collection of Prince Demidoff, at San Donato, 1880.

THÉODORE ROUSSEAU.

155 FOREST IN WINTER.—SUNSET.

The desolation of a winter night is closing in upon a scene of vast and dreary solitude. Among the bare stems of the trees which environ a natural opening in the forest, the light of sunset gleams dully, like an expiring fire. The clouds are already darkening in the zenith, and a flock of ravens are flying towards their retreat in the fastnesses of the woods. Within the forest, all is the lifeless loneliness of nature abandoned to decay. The giant trees, divested of their verdure, reach forth their branches as if twisting and writhing in agony under the blasts that whistle through their tangled network. The ground, hardened by frost, exhibits a dry and lifeless remnant of the rich turf with which the summer clothed it. From the broken and rugged soil and among the thickets, boulders of rock crop forth, lending to the abandonment of the scene an additional suggestion of primeval wildness. In the foreground, at the right, the half-congealed waters of a pool offer a sullen reflection of the sullen sky. Looking upon this scene, with the shadows creeping in, there comes to one out of its bitter yet magnificent cheerlessness an involuntary thought that such a place, at such a time, must be, of all places in the world, the one to witness some dreadful deed of violence and crime. In such a spot a Eugène Aram might strike his victim down, and in such a pool might strive to sink the evidence of his guilt. This magnificent canvas was begun by Rousseau at L'Isle Adam, in 1846. It was a souvenir of Bas-Bréau, whence he had brought many sketches and studies from nature, and he threw himself into the work upon it heart and soul. His enthusiasm made it the most important of his productions, and his affection for it so increased with the time which he spent upon it that he could not be induced to part with it, even for the purpose of an exhibition. At his death it was found in his studio among the other accumulations of his industrious life, and at the sale of his effects afterwards, this sublime page from the great book of Nature for the first time left the hands of its creator.

Signed at the left. Canvas. Height, 64 inches; length, 102 inches.

Collection of M. Durand-Ruel, Paris, 1882. Purchased by him at the sale of the artist's studio.

ANTIQUE CHINESE BRONZES

BARYE BRONZES

OLD AND MODERN ENAMELS

JAPANESE BRONZES

SALE, MONDAY AFTERNOON, APRIL 11TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

ANTIQUE CHINESE BRONZES

153 Figure of Hindoo Divinity. Seated on a lotus-flower base. Chased gilt bronze, studded with jewels of ruby tint. Height, with stand of teakwood, 7½ inches; diameter, 3 inches.

154 Small Censer. Form of lotus-flower with straight stem and foot. Carefully chased and finished in dark patine. Leaf-shape cover. Height, 3½ inches; length, with stem, 12 inches.

155

155 Temple Censer. Formed by elephant with a vase on his back, for joss sticks or incense. The vase is ornamented with borders. The elephant is richly decorated with trappings, etc. Height, 7¼ inches. With teak-stand.

156 Small Censer. Form of an archaic sacrificial cup; brown patine finish. Has a ring-handle with head of dragon, and fret border. It is raised on three slender feet. Height, 5½ inches; diameter, 5 inches.

156

157 Censer. Yellow bronze with Nashiji patine. The panels are ornamented with animals and birds on waved ground. Height, 6½ inches; diameter, 5¾ inches. Incised mark Khang-he, 1661-1722.

158 Temple Censer. Low ovoid shape, with perforated top and griffin handles. Green patine. Archaic design in slight relief with the circular mark "show." Engraved mark Seuen-te 1426–1436. With bronze stand to match. Complete height, 12¾ inches; diameter, 1 inch.

159

159 Vase, cabinet size. Square form with small handles. Elaborately inlaid with silver in archaic design, and covered with a fine old patine. Height, 8 inches; diameter, 4½ inches.

160 Large Tripod Censer. Ornamented with archaic patterns, and fret borders in low relief, and finished in brown patine. The raised feet are decorated with circular character emblematical of longevity. The cover has animals in raised and perforated design, topped by a winged dragon. Height, 12½ inches; diameter, 8 inches.

161 Large Jar. Ovoid shape with small grotesque handles. Ornamented with raised borders in severe archaic design, studded with bead-knobs in relief, and in variegated and verdigris patine. Height, with carved stand, 12 inches; diameter, 11½ inches. Early Ming. Fourteenth century.

162 Large Vase. Beaker form, with wide flaring neck, and handles. Variegated red patine. Ornamented with raised borders, and lines in archaic design, gilt handles. Mark of Seuen-te, 1426–1436. Height, 19 inches; diameter, 8¾ inches.

163 Large Tripod Censer. Ornamented with archaic patterns and fret borders in low relief, and finished in brown patine with gilding. The raised feet are ornamented with the circular characters emblematic of longevity. The cover has perforations in animal design, and is topped by a bronze dragon. Height, with cover, 12½ inches; diameter, 8 inches.

163

164 Large Vase. Oviform, with narrow neck and handles; with chased vermiculated diaper ground, broken by small plain parallel

bands. Dark-brown patine surface. Height, 18 inches; diameter, 13 inches.

165 Large Temple Vase. Oval and balustra form, with spreading neck, and griffin-shaped handles. The ornamentation is wrought in bold relief and is inlaid with silver and touches of gold, in archaic character, representing grotesque heads, and curved and waved lines. The surface is heavily covered with a patine of a variegated nature. Height, 20½ inches; diameter, 13 inches.

165

166 Ancient Patera. With archaic border, and handles with grotesque heads. The patine is in variegated tones and of rare quality. The interior bears an old inscription, testifying that it was highly prized and valued as an ancient treasure by some remote possessor. The break at one of the handles shows slight traces of gold. Height, without stand, 5 inches; diameter, 7⅝ inches. The engraving on the stand is a passage of a well-known essay on the art of poetical composition. Following is a translation in English:

"Upon reading it the thought must suggest itself or flash on one's mind — whether it be that of white clouds at their first breaking up, or of birds chasing one another in the dusk, or of a man resting under the green shade with a lute beside him and a water-fall rushing down from above, or of the unheralded fall of a blossom, or of such freedom from human care as is shown by the chrysanthemum."

167 Ancient Temple Vessel. Egg-shape, and raised on three feet. The side handles and those of the cover are the same shape as the feet, but in reverse form. The design of the decoration is in the Chinese ancient or classic order, consisting of inlaid malachite in triangular designs, with incrusted silver in archaic triangles, completing dovetailed band. The other borders are in archaic design in Niello. Both ends have a circular design inlaid with malachite, and

with arabesque in Niello finish. The handles are incrusted with powdered malachite, and enamel arabesques.

NOTE.—Such vessels as the above were used in very ancient times, on occasions of great national rejoicing, for fragrant wines; also vessels with three feet have an allusion, it is said, to the three Kung or three stars which are supposed to preside over the Prince, ministers and people.

From the Comte de Semalle collection, and stated to have been among the objects looted from the great Summer Palace in 1860. Height, 9½ inches; diameter, 7¼ inches. Carved teakwood stand.

168 Two Large Jardinères. Form of antique Roman vases, bronze, executed in China from European designs. Mounted on three feet, with ornamental chased castings, including three rams' heads and floral festoons in free relief. Height, 26 inches; diameter, 25 inches. *From the Comte de Semalle collection.* 1884.

BARYE BRONZES

169

169 Roger and Angelica. Mounted on Hippogriff (1846). Height, 20 inches; length, 27 inches.

170 Candelabra (pair). Nine lights. Ornamented with 6 figures, mascarons and chimeras. (1846). Height, 37 inches.

The originals of the above two numbers were made for the Duc de Montpensier.

171 Tiger Surprising an Antelope. Model. Height, 13½ inches; length, 24 inches.

172 Deer Attacked by two Scotch Hounds. (1833). Height, 13¼ inches; length, 20 inches.

170

173

173 Theseus and Minotaur. (1851). Height, 18 inches; length, 10 inches.

174 Horse Surprised by a Lion. (1834). Height, 15½ inches; length, 15 inches.

175 Lapith and Centaur. (1846). Height, 13½ inches; length, 14½ inches.

176 Two Arabian Horsemen Killing a Lion. Height 15 inches; length, 14 inches.

177 General Bonaparte. Model. Height, 17 inches; length, 17½ inches.

178 Charles VII. the Victorious. (1839). Height, 11½ inches; length, 10 inches.

177

179 Lion Seated (No. 3). Height, 7 inches; length, 6 inches.

180 Lion and Serpent (No. 2). Height, 6¾ inches; length, 8 inches.

179

181 The Walking Lion. (1836). Height, 9 inches; length, 6 inches.

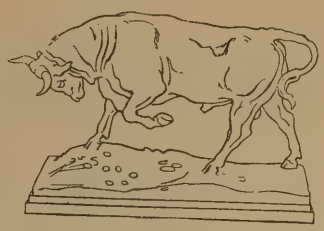
182 The Walking Tiger. (1836). Height, 8¼ inches; length, 16½ inches.

183 Ocelot Carrying a Heron. Height, 6½ inches; length, 11½ inches.

184 An Elephant Crushing a Tiger. (1837). Height, 8½ inches; length, 12 inches.

185 Lioness Standing. Height, 7¼ inches; length, 9 inches.

184

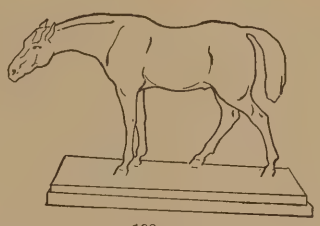


186

186 The Bull in Defence. (1841.) Height, 7 inches; length, 11¾ inches.

187 The Rearing Bull. (1841). Height, 8½ inches; length, 11 inches.

187



190

188 Horse, Turkish, Right Foot Raised. (No. 2). Height, 11½ inches; length, 12 inches.

189 Horse, Turkish, Left Foot Raised (No. 3). Height, 7½ inches; length, 7¼ inches.

190 Horse, Half Blood, Head Lowered. Reduction. Height, 4¾ inches; length, 7 inches.

191 Dromedary, Egyptian, Harnessed. Height, 10 inches; length, 9½ inches.

192 Dromedary, Algerian. Height, 7½ inches; length, 9 inches.

193 Dromedary, Algerian. Reduction. Height, 5½ inches; length, 6¾ inches.

194 Greyhound and Hare. Model. Height, 8 inches; length, 13 inches.

195 Beagle Dog, Standing. Height, 6½ inches; length, 12 inches.

196 Spaniel and Duck. Height, 5½ inches; length, 8 inches.

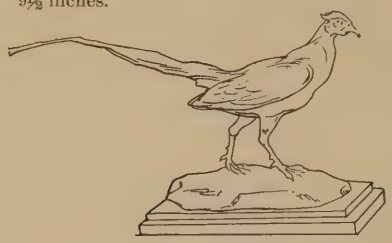
197 Spaniel and Rabbit. Height, 5 inches; length 8½ inches.

198 Spaniel. Height, 3½ inches; length, 6 inches.

199 Two Young Bears Fighting. (1833). Height, 8½ inches; length 6 inches.

200 Stag Sharpening his Antlers. Height, 5½ inches; length, 9 inches.

201 Hawk Killing a Heron. Height, 11 inches; length, 9½ inches.



202

202 Pheasant. Numbered 5. Height, 5 inches; length, 8¼ inches.

203 Panther of Tunis. (1840). Reduction. Height, 3¾ inches; length, 7½ inches.

204 Minerva. Height, 12 inches.

205 Juno. Height, 12 inches.

206 Elephant of Cochin China. Modern. Height, 6 inches; length, 10 inches.

206½ Tartar Warrior Checking his Horse. Height, 13¼ inches; length, 13½ inches.

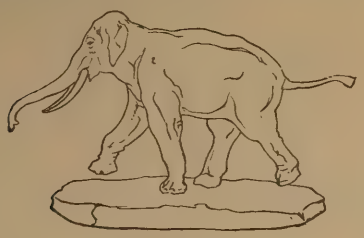
207 Lion Seated (No. 1). (1836). Height, 14¼ inches; length, 12 inches.

208 Lion and Serpent (No. 1). (1832). Height, 10 inches; length, 12 inches.

209 Lion and Serpent (No. 3). Sketch. Height, 5⅛ inches; length, 7¼ inches.

210 The Walking Lion. (1836). Height, 9 inches; length, 16 inches.

211 Elephant Crushing a Tiger. (1837). Height, 9 inches; length, 14 inches.



206

212 Tartar Warrior Checking his Horse. With bronze stand. Height, 20 inches; length, 16 inches.

213 African Badger Robbing Nest. Height, 4 inches; length, 9 inches.

214 Arab Horseman Killing Boar. Height, 10 inches; length, 12 inches.

208

213

215 Ape Riding a Gnu. (1842). Height, 9 inches; length, 10 inches.

216 The Walking Tiger. Height, 8¼ inches; length, 16¼ inches.

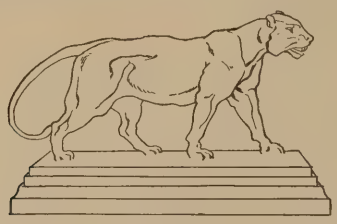
217 Bull Rearing, Attacked by a Tiger. (1837). Height, 9 inches; length, 11 inches.

217

218 Panther Seizing a Stag. Height, 15 inches; length, 10 inches. With ebonized high pedestal.

218

219 The Walking Tiger. (1836). Height, 8¼ inches; length, 16½ inches.



219

OLD JAPANESE BRONZES

220 Incense Burner. Form of a ball. Japanese bronze, in perforated floral design, with gold lotus flowers. The interior contains a bronze vessel, or hibachi, on a circular axis. Diameter, 5½ inches. Eighteenth century.

221 Two Incense Boxes. Connected and formed by the circular Buddhist symbol "Tae-keih." Yellow and red Gorosa patine. Height, 3 inches; diameter, 2⅞ inches.

222 Jardinière. Square, with flaring top. It is ornamented with various dragons in relief, on a chased diaper ground, finished in brown patine. Height, 7 inches; diameter, 7 inches. Signed, Toun, maker.

223 Jardinière. Curved outlines, with handles, and raised feet. Dark brown patine. Ornamented with dragons, kylins, etc., in relief, on chased diaper pattern ground. The feet are finished with heads in grotesque design. Height, 8½ inches; diameter, 10 inches. Signed, Toun, maker.

224 Jardinière. Curved with handles, and raised on high feet, with dragon corners. Transparent patine finish. Ornamented with a flying dragon and the sacred Ho-o bird, in high relief on a clouded field, with chased diaper background. Height, 6 inches; diameter, 6¾ inches. Signed, Siemin, maker.

225 Koro. Oblong shape. Ornamented with branches of a tree wrought in high relief, the stems of which form the handles, and the base resting upon a rocky formation with an interior cave filled with monkeys. The cover represents a mountain peak, upon which is perched an eagle with outspreading wings, the feathers of which are chased and executed in careful detail. Height, 11 inches; length, 9½ inches; width, 7½ inches. Signed, Hiakuse, Shige-mura.

226 Jardinière. Low oblong shape on raised fungi-form feet. Ornamented with a border in relief, designs of deer and flying bats, also in relief. Height, 4 inches by 6 inches by 4½ inches. Signed, Toun, maker.

226

227 Jardinière. Has wide flaring and curved rim. Brown patine. It bears the imperial crests in slight relief, and is raised on a perforated stand. Height, 4½ inches; diameter, 7 inches. Signed, Toun, maker.

228 Jardinière. Square, with handles and raised feet. Dark gold patine. The panels have dragons in high relief upon a chased ground, and a fret border at the base and rim. Height, 7¾ inches; diameter, 8½ inches. Signed, Dai Nippon, Tokio; Somin, maker.

229 Jardinière. Has wide flaring rim. Dark brown patine finish. A dragon showing partly in relief, through a cloudy surface, ornaments the projecting centre band. Has a stand in open design representing water spray. Height, 5½ inches; diameter, 7½ inches. Signed, Toun, maker.

230 Bronze Basket. Cast to imitate woven wicker work, with bamboo sprig handles, brown patine finish. Height, 6 inches; diameter, 9 inches. Signed, To-rin Sai.

231 Hanging Vase. Form of a boat, with chains for suspension. It is ornamented at the sides to represent water-lines and waves, and is finished in dark brown patine. Height, at the bow, 5 inches; length, 16 inches; width, 5 inches. Signed, Somin Hoshiyama.

232 Pair of Vases. Tall cylindrical shape, with handles, ornamentation consisting of panels in high relief. In one of the principal panels is the figure of Episu, one of the seven gods of good fortune, riding upon a carp (Koi). The reverse panel contains two small figures of boys; one holds a fan and the other carries a fish dipper. Pine-cone relief ground. The companion vase is ornamented with the figure of Beuten, the goddess of beauty and art, holding a musical instrument and followed by a dragon. The reverse panel has pheasants in relief; the background is composed of trees in foliage, and mountain stream.

Around the neck is a diaper design band, chrysanthemum blossoms, etc. Signed, Hiakuse, Shige-mura. Height, 16⅜ inches; diameter, 8 inches.

233 Jardinière. Low circular form, on raised stand, with pine cones forming the feet. Brown patine surface. Height, 4 inches; diameter, 6¾ inches. Signed, Toun, maker.

234 Jardinière. Has wide flaring rim and raised stand; Brown patine finish. Height, 4¾ inches; diameter, 10¼ inches. Signed, Sei-Min-iru.

235 Jardinière. Has flaring rim and raised stand, formed by elephant tusks. Brown patine finish. Height, 4 inches; diameter, 10½ inches diameter. Signed, Siemin, maker.

236 Jardinière. Low form, with flaring rim, raised arabesque borders and ornamented feet. Brown patine. Height, 2½ inches; diameter, 8½ inches. Signed, Toun, maker.

237 Jardinière. Hexagonal shape. Has raised feet, formed by dragons in relief. Transparent patine finish. It is ornamented with conventionalized dragons, arranged in a crest-like form in relief, upon a diaper pattern ground. Height, 5 inches; diameter, 7 inches. Toun, maker.

238 Group of Turtles. Skillfully wrought and finished in a naturalistic manner, symbol of long life and happiness. Height, 2¾ inches by 6 inches. Made by Seimin.

239

239 Jardinière. Hexagonal shape, with flaring top, ornamented in relief upon a waved diaper ground with various animals emblematic of longevity, is finished in brown patine. Signed, Seimin, maker; era, Bun-Sei, 1818. Height, 7¾ inches; diameter, 10¾ inches.

240 Jardinière. Cylindrical shape, with square rim, body studded with projecting spike-like points, finished in transparent patine. Height, 3¾ inches; diameter, 6½ inches. Signed, Hoshiyama So-min, maker.

241 Jardinière. Square shape, with feet formed by lily sprigs. It is ornamented by a fret border, and finished in olive brown patine. Height, 2¼ inches; diameter, 7 inches. Signed, Hoshiyama So-min, maker.

242 Ancient Bell. With coiled dragon stand. The bell is in archaic character, with the holder formed by two dragons' heads. The dragon, forming stand, holds a small crystal ball in one of his claws. Height, complete, 10 inches by 8 inches by 5½ inches. Dragon is signed, Soko, maker.

242

243 Large Plaque. Iron, elaborately inlaid and incrusted with gold. The centre panel has two figures wrought in relief, and showing a warrior sounding the alarm drum and a servant looking on with frightened expression. The inner border surrounding this panel contains a field of chrysanthemums and butterflies; the outer border is in various diaper patterns and crests, etc., and the rim border has grapevine leaves overlaid in gold. Signature on the back, Komai-kioto. Diameter, 17 inches.

244 Large Plaque. Iron. Elaborately inlaid with gold and silver. The centre panel represents figure of a man with beard. The face is wrought in iron with silver eyes and teeth. The robe is elaborately incrusted and inlaid with gold in fret design, and gold crests of the Daimio Simosa in gold. The background is also elaborately inlaid and incrusted with gold. This panel is surrounded by small gold inlaid fret border, and also with a lily-petaled flower, outlined in silver in fretted and floral inlaid designs. The outer field is in overlapping scallops, and is outlined in silver, with diaper designs in various details and crests in gold and silver incrustation. The rim border, or edge, has a grapevine with gold foliage. Signed, Komai. Diameter, 21½ inches.

245 Two Large Plaques. Iron. Elaborately ornamented and incrusted in gold. The centre panel is decorated in bold relief with bust of a warrior. The face and hands are in shibuichi and the hair is in shakudo. The garment, in iron, is inlaid with gold in arabesque and bird design. The background has a triangular fret pattern. The outer border is decorated with arabesques, chrysanthemum crest, Guikmon, the flower Kirimon and the Minamoto

crests in gold. The rim border is in conventional fungi form design, incrusted with gold. Diameter, 19 inches. The reverse side bears gold incrusted seal of Hokio (a title conferred upon artists). Have carved teakwood stands in open lozenge design.

246

246 Large Circular Plaque. Iron. Ornamented with three monkeys in shibuichi with red bronze faces. The smaller is clothed with a gold decorated jacket. The other two are holding and examining a Kakemono showing a demon and an imp with banner in red bronze, the mounting of which is in olive bronze inlaid with gold chrysanthemums and arabesques. The upper part of Kakemono is in shakudo, with olive inlaid ribbons. The under part is in silver, and the roll has an ivory tip. The monkeys are in high relief, in characteristic attitudes. One of them is looking through a pair of crystal eye-glasses. Signed, Tomo-nage, in gold relief, with seal, framed in teak-wood.

247 Large Plaque. Iron. Ornamented, in relief, with a Kakemono, in red bronze, on which is carved the figure of Shoki. Before this Kakemono stands a vase of flowers in bold relief wrought in bronze, silver and gold. In the foreground are two demons (Nio and Oni); one is in red and the other in green bronze, with gold and silver inlaying and mounting. The portrait of Shoki appears life-like and realistic, and the demons show expressions of alarm. Artist's seal, Ieshiyosai, inlaid on the face with another signature on the back. Diameter, 24½ inches.

247

248 Samurai Helmet. Made in the form of a trumpet shell. Hammered iron. Ornamented and incrusted with silver and gold, bearing the crest of a Prince or Daimio in arabesque, with small objects and butterflies dispersed. Height, 14 inches; diameter, 13 inches. Fifteenth century.

249 Samurai Helmet. Conical shape and ribbed. Wrought iron, ornamented with a band of small gourds and feather scaled crown. Height, 13½ inches; diameter, 12½ inches. Fifteenth century.

JAPANESE MODERN BRONZES.

250 Ornamental Piece. A cow, in brown patine finish. Height, 4 inches; length, 8 inches.

251 Vase. Low oviform with small neck. Yellow bronze with Nashiji patine. Ornamented with crest-like design in relief and foliage gold inlaid. The base contains feathered border with gold relief ornamentation, and the shoulder represents a cloth with pendants in arabesque and floral design, in shakudo and gold relief. A minute fret border surrounds the rim. Height, 7¾ inches; diameter, 6½ inches.

252 Cabinet Vase. Ovoid shape. Japanese bronze, with orange colored patine, an engraved band of silver with bird design encircles the vase, a branch of cherry blossoms is in free design, and naturalistic colored foliage is wrought in shibuichi and silver. Height, 7⅝ inches; diameter, 4 inches.

252

253 Vase. Tall, ovoid shape, and handles with grotesque heads. Yellow Japanese bronze, with elaborate ornamentation in gold, silver, shibuichi, and shakudo. The designs are wrought in relief. In the principal panel is a figure of Le Tee-Kwae (one of the Taoist disciples), who is shown in the form of a beggar with a staff and his emblem, the pilgrim's gourd. His garment is entirely made of shakudo and gold. The small figure is his departing spirit and is also in shakudo. The sky is specked and clouded in gold. The panel is framed with narrow, ornamented lines in silver. On the reverse panel is a flying duck in silver, with bamboo reeds in gold, The remaining surface is inlaid with shibuichi in arabesque designs, and an inlaid copper bronze border surrounds the pointed panel at each arm. The base and neck are finished with various ornamental borders, with silver and various bronze inlays, in archaic and fretted design and with gold relief work. Height, 16½ inches; diameter, 7½ inches.

254 Flower Vase. Globular body, with cylindric neck and wide rim and butterfly handles. Yellow bronze of fine quality. An arabesque inlaid band surrounds the rim, with raised stand which is engraved and gilt ornamented. Height, 9 inches; diameter, 9½ inches. Signed Gorosa.

255 Vase. Oviform. Griffin handles. Yellow bronze, inlaid with silver, shakudo, and copper bronze, in archaic and fretted design; on the center band is a circular crestlike incrustation of gold on a black Niello ground; a bronze stand attached. Height, 13¼ inches; diameter, 6½ inches.

256 Large Vase. Ovoid shape, with receding shoulder, low neck and flaring top. Yellow bronze, ornamented with a single large baboon, who, with a most intent expression, is engaged in removing a splinter. The ornamentation is wrought and chased in relief and is of superb workmanship. On the reverse is a branch of peach-tree, with foliage, in sunken relief chasing. The shoulder of the vase has an inlaid geometrical ribbon border, of fret design, in shakudo, shibuichi, and gold. The neck has a fret pattern band in damascened gold. The vase has an attached stand, formed by three grotesque heads with gold-plated eyes and silver ornament. Signed, Made by Yokoyama, Sakashige, of Eshu. Height, 15 inches; diameter, 10 inches.

257 Vase. Ovoid shape, with small neck, ornamented with spiral radiating panels in various colored Gorosa alloys, which are covered with arabesque borders in silver and gold relief and work is divided in the centre by an archaic band in same metals. A fret band finishes the top. Signed, Zomi. Height, 15¼ inches; diameter, 8 inches.

258 Large Jar. Oviform, and narrowing at the base. Shibuichi bronze with gold, silver and various alloys of colored metals wrought into an exceedingly artistic design. The ornamentation is in bold relief, and represents the lotus-plant in bloom. The flowers are in gold and silver, and some of the leaves have autumnal hues wrought in red-alloyed bronze; others have green and yellow tints, besides being incrusted with gold. The neck is finished with an archaic and pointed border in relief. Height, 14 inches; diameter, 13 inches. Signed and made by "Kiriu Kosho Kusisha."

259 Bronze Vase. Ovoid form, of Gorosa bronze. The ornamentation, in low relief, is in different alloys, including gold, silver, shakudo, and shibuichi. The decoration is a floral design and birds bearing sprigs of leaves on a brown patine ground. The centre has raised band and the foot is of vert antique. Signed Zomi. Stand of bronze, bamboo style, and made to match the vase in color and finish. Nineteenth century. Height, 17 inches; diameter, 6½ inches.

60 Vase. Tall, ovoid form, with wide neck and griffin head handles. Shakudo bronze, inlaid with gold, silver and shibuichi blossom, are irregularly dispersed over a ground covered with angular and diametrical lines, producing crackled effect. A border in relief encircling the center is ornamented with leaves in red bronze, and has symbolical lotus-flowers in shakudo, gold, and shibuichi. This border is finished with a lozenge diaper band inlaid with gold on each side. The upper rim is finished with a narrow band containing grotesque animals in shibuichi and gold. The base is of yellow bronze inlaid with shakudo and shibuichi, in arabesque and crackled design. Height, 18⅝ inches; diameter, 8 inches.

260

261 Mammoth Tortoise. Massive Japanese bronze, cast and finished in the most careful and life-like manner; brown patine. Height, 7 inches; length, 24 inches; width, 19 inches. Signed. Made by Zioun.

262 Tortoise. Cast in massive bronze in life-like manner. Olive patine. Height, 4 inches; length, 11½ inches; width, 8 inches. Eighteenth century.

263 Tortoise. Height, 4¼ inches; length, 14 inches; width, 9½ inches.

264 Large Casket. Iron; oblong shape with curved sides. Elaborately ornamented in relief, with chasing and damascened gold in various tones. The design of one side consists of different species of chrysanthemums clustered closely together, with a center panel of curved and indented form, in which are three figures with musical instruments, and richly incrusted damascened robes. The faces and hands are in shakudo, and the drum, cymbals and flute are inlaid in shibuichi and gold. They are represented upon a veranda. On the reverse panel of shibuichi, there are fish and water, and some floating foliage. The fish are in bold relief, and are wrought in graceful curves. One is in shibuichi and the other is in shakudo. The two end panels have gold damascened dragons with an arabesque field in low relief, and all the panels have a running border of archaic design with symbolical ornaments in gold. The feet are formed of grotesque heads and archaic open-work. The cover is orna-

mented with a dragon, only partly shown through jagged and irregular openings of the fret and diaper patterns. The top is surmounted by Nio, the demon, holding aloft a globular incense jar, on which is the warrior Shoki, whose face and beard are in shibuichi, showing through a panel-formed aperture. The reverse panel has a fleeing demon in red bronze, and the remaining surface is covered in diapered inlaying. The cover is in like design, and is surmounted by a small bronze demon, seated and watching the proceedings below. The interior of the large cover shows an inlaid inscription. Height, 23¼ inches; width, 23x12½ inches.

265 Iron Vase. Persian form, with pointed sides and spreading neck. Elaborate ornamentation in relief is composed of various diapered patterns, with dispersed chrysanthemum and floral crests. In a fungi-form panel, the three philosophers of Bamboo Grove are in high relief. Their gowns are richly inlaid with gold; the surrounding bamboo trees with foliage are also in gold. The reverse panel has for decoration a bird in silver bronze with foliage, and an insect in gold and silver. Eighteenth century. Height, 11¾x9½x5 inches.

JAPANESE BRONZE GONGS

266 Japanese Temple Gong. Wrought bronze; prolonged tone and mellow sound. With inscription: "Donated to Yakuoji (Buddhist Temple) of Yeda (now Tokio) for the deceased family of Yamadaya Tomohachi, in the 4th year Ansei (1857)." Height, 10½ inches; diameter, 14½ inches.

267 Temple Gong. Wrought bronze; prolonged tone and mellow sound. Height, 10 inches; diameter, 12½ inches. Eighteenth century.

268 Temple Gong. Wrought bronze. Height, 11½ inches; diameter, 14½ inches. Eighteenth century.

269 Temple Gong. Wrought bronze. Height, 10 inches; diameter, 13 inches. Eighteenth century.

270 Temple Gong. Wrought bronze. Height, 11½ inches; diameter, 14½ inches. Eighteenth century.

271 Temple Gong. Wrought bronze. Height, 12 inches; diameter, 14¼ inches. Eighteenth century.

272 Prayer Gong. Wrought bronze, with silk cord. Diameter, 17 inches. Eighteenth century.

273 Prayer Gong. Wrought bronze, with silk cord. Diameter, 19½ inches. Eighteenth century.

ANTIQUE CHINESE ENAMELS

274 Slender Vase. Beaker shape, with flaring top, and archaic palm-leaf designs at neck, interspersed with arabesques in various colors on light-blue ground. Kien-long, 1736–96. Height, 12½ inches; diameter, 6¾ inches. Carved stand.

274

275 Censer. Tripod form, with cover and upturned arms. Arabesque design in various colors on turquoise ground; cover is bronze, with perforations and enameling, engraved key borders; the feet are heads in gilt bronze with enameling. Kien-long, 1736–96. Height, 12⅛ inches; width, 10¼ inches.

276 Censer. Tripod form, with cover and handles. The body is gilt bronze; has wide archaic borders in blue, red, green and turquoise enamelling; elephant's trunk feet; cover has arabesque enameled rim, gilt bronze perforations, and coiled dragon on top. Height, 12 inches; diameter, 7 inches. Kien-long, 1736–96. Carved stand.

276

277 Two Tripod Temple Censers. Floral design on lapis and turquoise blue ground. Body raised on elephant's-tusk feet, wrought in massive gold bronze. Attached stand in form of lotus-plant. Cloisonné enameled seal-mark at the base. Height, 13 inches; diameter, 8 inches. *From the Comte de Semalle collection.*

278 Tripod Incense-Burner. Arabesque design, with the circular show-mark, and fungiform borders, etc., in various enamels on turquoise ground. Perforated repoussé cover, with enamel decoration, head and ring-handles in gilt bronze. Height, with carved teak stand, 11 inches; diameter, 6 inches. Kien-long, 1736–96.

279 Two Temple Candlesticks. Gilt bronze. Arabesque lotus-flower design, with various enamels on turquoise ground. Height, with teakwood stand, 15 inches; diameter, 5½ inches.

280 Tall Beaker. Slender form, with trumpet top. Arabesque and lotus-flower design, with various enamels on dark turquoise ground. Height, 17 inches; diameter, 9½ inches.

281 Bowl. Exterior is of cloisonné enamel, with conventional lotus-flower design in various enamels on turquoise ground; the interior is of Japanese gold lacquer, with an elephant in rich trappings. Height, 2¼ inches; diameter, 5¾ inches.

282 Large Temple Vase. Pear-shaped, with heads and rings for handles in gilt bronze. An archaic border in various dark enamels surrounds the body from base to neck; the shoulder has a wide band with vertically arranged small fungi-form leaves in green on turquoise ground. Height, 20½ inches, including the cover; diameter, 14 inches. Carved stand.

283 Temple Vase. Square shape, with flaring top and base, with gilt-bronze ornaments of archaic design. The enameling is in various colors, blue predominating. Interior is of cloisonné enamel, with arabesques and the sacred lily in various colors on dark-blue ground. Height, 23 inches; diameter, 13¼ inches. Carved stand.

284 Large Temple Vase. Square shape, with small body and flaring base and neck. Cloisonné enamel, with gilt bronze edges. The ground of the vase is in the classical Chinese archaic character, with deep and rich enamels, the interior of the neck is also in cloisonné, with the conventional arabesque and lotus-flower motif. Height, 23½ inches; diameter, 15 inches. Carved stand.

285 Large Vase. Oviform, with ring handles. Conventional arabesque and lotus-flower design in various deep tones, upon a brilliant old turquoise ground. Height, 14 inches; diameter, 10 inches. Carved stand.

286 Large Temple Piece. Form of two cylindric-hexagonal vases. Geometrical designs in various colors upon turquoise ground. The vases are held together by a grotesquely-wrought phœnix of gilt bronze supported by the legendary dog Foo; the reverse has a dragon in place of the bird. Height, 25 inches; width, 27 inches. Carved stand.

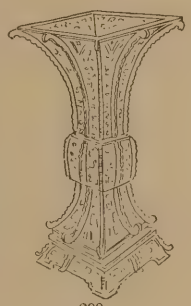
286

287 Large Bottle. Ovoid body. Floral designs and cloudings in lapis-lazuli blue, white, yellow, red, green, etc., on turquoise ground; archaic border around the shoulder and neck. Height, 19 inches; diameter, 12 inches. Carved stand.

288 Large Censer. Tripod. Archaic design, gilt-chased buttons in relief, with palm-leaf and lattice pattern ground in blue and turquoise. Cover in black enamel, with gilt-bronze cloisons of archaic design, and coiled dragon and clouds in relief, forming a rosette. Height, 13½ inches; diameter, 8¼ inches. Carved stand.

828

289 Large Vase. Broad balustré shape. Arabesque design, in terra-cotta red, white and green, and floral ornament on turquoise ground. Height, 17¼ inches; diameter, 13 inches. Carved teak stand.



290

290 Grand Temple Vase. Beaker shape. Conventional lotus-flower design, with arabesque-like stems, on turquoise ground; four ornaments in gilt bronze, running from base to neck. Height, 25½ inches; diameter, 14½ inches.

291 Temple Censer. Tripod, with upturned handles and three feet formed by grotesque heads. The body has arabesque borders of gilt bronze. Perforated and chased cover, with elephant bearing a small ornamental vase. Height, 17½x18 inches. Carved stand.

291

292 Grand Jardinière. Chaldron shape, supported by three small figures in bronze; dragon designs in green, yellow and white enamel, with conventional clouds, etc., on dark blue ground. The rim border is in arabesques on a light-blue ground, and the base is in waves of black and green. The bottom is entirely covered with cloisonné. Two gilt bronze emblematical bats are in relief near the rim or upper border. Height, 14 inches; diameter, 24 inches. Carved stand.

293

293 Imperial Vase. Ovoid body, with graceful receding neck. Dull gold gilt bronze, with champ-levé enamel in arabesque design, studded with precious stones, including jade, malachite, lapis-lazuli, oriental turquoise, agate, carnelian, and aventurine or gold stone, representing the various precious stones known and found in China during the eighteenth century; the colors employed in the enamelling are identical with those of the minerals. The body of the vase has eight enameled panels; four of these show respectively, lotus, chrysanthemum, epidendrum, and prune blossoms, and each of the alternating four has a poem upon its accompanying flower, two of them composed by the Emperor Kien-long. In the following pages we give translation of these poems. The base bears the full seal-mark, in champ-levé, of the Kien-long period, 1736-96. Height, 32 inches; diameter, 15 inches.

TRANSLATION OF VERSES ON PANELS OF ABOVE VASE

Translated by LEW YUK LIN, Vice-Consul,
His Imperial Chinese Majesty's Consulate, New York.

THE CHRYSANTHEMUMS.

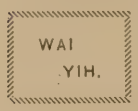
The roots of last autumn's Chrysanthemums I dug up,
And planted by the door-steps below.
Through the verdant spring I cherished them;
Through the heat of the summer I watered them.
The labor of three seasons, thus accumulated,
Has brought forth flowers for the enjoyment of my leisure.
How the slender stems glisten with the dew;
How the green buds swell in the cold night!
To thee, O Flora, I fill this cup, and libation pour:
And thy gracious aid I implore!
May the delicate petals unfold themselves in glorious succession;
May thou protect them from Boreas' blast!

The Imperial production and pen of Kien-Long.

THE PRUNUS.

What is this frosty sweetness that seems to have been infused into the morning dew?
What is this rich hue that brightens the spring evening?
As soon as I roll up the curtain and hang it upon the coral hooks,
A mist of fragrance, escaping as it were from a confined space, floats in and fills the room.
It is the colorless petals that hold the essence of sweetness.
How tranquil the blossoms appear in the moonlight night!

When other flowers come out later in the spring,
The Prunus is ready to sprinkle one's coat with white flakes.
Every bud seems to hold a scarlet seed of the lichee-nut inside,
But the expanded petals vie with the snow in whiteness.
In the quietness of the spring evening,
The beautiful sight impels a poet to lofty strains.



The words of the seals mean "to purify" and "to pacify" and have reference to the ideal government of the Empire. These words can be used only by the Sovereign himself or by heirs to the throne.

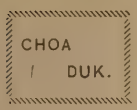
THE LOTUS.

The Lotus water is as smooth as glass.
The Lotus is like a maiden dressed up in pink and green;
It does not compete for honor in the garden,
It dances in the sunshine and the ripples.
Its blossom reminds one of the head-tire of Lock Pon;
And its waving to and fro vies with the movement of Su Sheong in grace.
Surely, the Loo-Sees [birds] knew what the pleasures of men were,
When, after their evening repast,
They sought its fragrance.

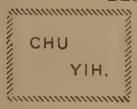
The Imperial production and pen of Kien-long.

THE EPIDENDRUM.

How proudly the Epidendrum floats in the breeze,
With its long, dark-green leaves, like tresses waving to and fro!
I have a mind to pick the flower,—but to whom shall I give it?
Back and forth I pace the hall, without coming to a decision.
The stem is bedewed with many colored beads;
The petals resemble the golden reflections of the setting sun.
Fortunately neither the bee nor the butterfly knows how to pick it,
As it quietly lies, a bright object in the shade.
I take out a pair of golden scissors with one hand,
While holding a green bamboo basket with the other.
Not for a personal ornament I cut it,
But merely for the love of its imperial fragrance.



The name of a court official at the time of Kien-long.



294 Shrine Garniture. Consisting of five pieces. Gilt bronze with rich champ-levé enameling in finely combined colors, and studded with semi-precious stones on a turquoise enamel ground.

A Censer. Melon-shaped tripod with gilt bronze and enameled feet, upturned arms, perforated cover with key borders, and coiled dragon surmounting. Height, 15½ inches; width, 13½ inches. Carved stand.

B Pair of Vases to match. Foliated and beaker shape. Height, 10¼ inches; diameter, 5½ inches. Carved stands.

C Pair of Candlesticks to match. Height, 13 inches; diameter, 5½ inches. Carved stands.

295 Jardinière. Gilt bronze with champ-levé enamel borders, lapis-lazuli and turquoise ground. Upper border is in fretted design. Teakwood stand, inlaid with pearl. Complete height, 6½ inches; length, 9 inches; width, 6¾ inches.

296 Vase. Gourd shape. Gilt bronze repoussé, and chased work, richly studded with real stones, including lapis-lazuli, turquoise, malachite, jade, carnelian, amber, coral and oriental garnets. The design represents the gourd plant and foliage, and medallions with the character show on each side. Height, 10⅛ inches by 9 inches by 3¾ inches. Stand with green ivory insertions.

297 Jardinière. Foilated form. Flaring top and feet of gilt bronze, with champ-levé enamel. Ornamented with real stones, consisting of turquoise, carnelian, agate, etc., in archaic design, with the outline representing the head of an animal. Height, without stand, 5¼ inches; diameter, 9¾ inches. Carved stand.

298 Censer. Tripod. Gilt bronze, elaborately chased and studded with jewels, including a fret border in sapphires and other borders with garnets, rubies, emeralds and rhinestones. Height, without stand, 8¼ inches; diameter, 5 inches by 4⅛ inches. Carved stand.

299 Pair of Elephants. Gilt bronze; champ-levé enamel, studded with precious stones, including lapis-lazuli, turquoise, white jade, rubies, and beads of coral and pearl. Jade tusks. Trappings curiously inlaid with fine peacock feathers. Vase, with emblems and naturalistic flowers wrought in jade, silk, ivory, etc. Height, over all, 20 inches; width, 9 inches by 5 inches.

300 Hanging Wall Vase. Flat, with ring handles. Repoussé and chased gilt bronze, studded with jewelled glass in red and various greens. Height, 8 inches; diameter, 4½ inches.

301 Large Plaque. Copper covered with enamel and decorated at Pekin. Has a panel representing a landscape with water and fishermen in boats, besides other figures. This panel is surrounded by various borders; the first one is in a honeycomb fret design in rose tint interrupted by blue vignettes; another one is in a floral design with medallion panel containing fruit and flowers in natural colors; and the outside one is in green with blossoms and crackled design. Diameter, 16 inches.

JAPANESE MODERN ENAMELS

302 Vase. Ovoid shape, with curved neck. Decoration represents mandarin ducks, birds and flowers, with prunus blossoms on mazarin-blue ground; finished with arabesque border at base and neck in various colors. Height, 12½ inches; diameter, 6½ inches.

303 Two Vases. Oval shape, with spreading neck. The background is covered with irregularly dispersed crests, foliage and birds, etc., in various colors; in blue panels are flying storks in white, the reverse panels show quails and foliage; at the neck is a blue vignette with insects. Height, 12½ inches; diameter, 8 inches by 4¾ inches.

304 Oviform Vase. Turquoise-blue panels, with birds and flowers in autumn coloring, and the reverse panel has white storks flying and in the water; the remaining surface is decorated with dragons and clouds in various colors on a slate-colored ground. Height, 13½ inches; diameter, 8 inches.

305 Large Vase. Oviform, with flaring neck. The ornamentation consists of various chrysanthemums in natural colors, with foliage and butterflies on mazarin-blue ground. A fretted border in red, with blue vignettes containing birds and dragons surrounded by arabesque and medallion decoration, finishes the shoulder and neck. The interior of neck and the foot are finished in cloisonné enamel. Height, 23½ inches; diameter, 12 inches.

306 Two Large Vases. Cylindrical, with curved neck. The decoration consists of chrysanthemums in various colors, and foliage, with butterflies on turquoise-enamelled ground; dragons in various colors on a black decorated ground encircle the neck; on the base are fish and sea plants in various colors. Height, 17½ inches; diameter, 9¾ inches.

307 Panel. Enamelled on a bronze, a white and gray crane on turquoise-blue ground. A superb specimen of modern enamel. Signed by the maker, Namikawa Sosuke. Height, 25½ inches; width, 17½ inches. Teakwood frame.

ANTIQUE

CHINESE PORCELAINS

SALE, TUESDAY AFTERNOON, APRIL 12TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CHINESE PORCELAINS

CABINET OBJECTS

311 Small Coupe. Chinese porcelain. Covered with mustard-yellow crackled glaze. Green glazed interior. Height, 1⅛ inches; diameter, 2¼ inches.

312 Snuff Bottle. Ovoid flat shape. Covered with green crackled glaze. Rose crystal stopper. Height, 3½ inches; diameter, 1¾ inches. Case.

313 Snuff Bottle. Ovoid shape. Covered with mustard-yellow crackle. Red glass stopper. Height, 3½ x 1¾ inches.

314 Snuff Bottle. Ovoid and flat shape. Covered with carnelian-red glaze. Height, 2 inches; diameter, 2 inches.

315 Snuff Bottle. Ovoid and flat shape. Decorated with an elephant; the reverse with flower-pot, stand, etc. Pink glass stopper. Height, 3 inches; diameter, 2 inches. Kien-long, 1736–1796.

316 Snuff Bottle. Ovoid and flat. Floral decoration and cat watching birds. Glass stopper. Height, 2⅛ inches; diameter, 2 inches. Kien-long, 1736–1796.

317 Snuff Bottle. Oviform. Mustard-yellow crackled glaze. Height, 2½ inches; diameter, 1¾ inches. Khang-he, 1661–1722. Carved stand.

318 Snuff Bottle. Oviform. Mustard-yellow crackle in dull glaze. Height, 2½ inches; diameter, 1¾ inches. Carved stand.

319 Snuff Bottle. Ruby-colored glass. Height, 2½ x 1¾ inches. Kien-long, 1736–1796.

320 Snuff Bottle. Ovoid shape. Covered with mustard-yellow crackled glaze. Height, 2½ inches; diameter, 1½ inches. Yung-cheng, 1723–1736. Carved stand.

321 Cup. Decoration consists of a branch of the prunus tree with blossoms, on white crackled ground. Khang-he, 1661–1722. Height, 2¾ inches; diameter, 3 inches.
From the Comte de Semalle collection.

322 Perfume Coupe. Arabesque painting on fine diapered red ground. An exceedingly choice bit of decoration and detail. Kien-long, 1736–1796. Height, 1½ inches; diameter, 2¾ inches. Carved stand.
From the Comte de Semalle collection.

323 Snuff Bottle. Form of two fishes. Taou-kwang, 1822–1851. Height, 2¾ inches; diameter, 1¼ inches. Carved stand.

324 Snuff Bottle. Apple-green glaze, with minute crackle. Khang-he, 1661–1722. Height, 3 inches; diameter, 2 inches. Carved stand.

325 Miniature Vase. Bright ruby glaze, with pale céladon neck. Taou-kwang, 1822–1851. Height, 3 inches; diameter, 1½ inches. Stand.

326 Vase. Biberon shape. Flambé, shading from light céladon to magenta and red. Kea-king, 1796–1821. Height, 7¼ inches; diameter, 4¼ inches. With stand.

327 Small Oviform Bottle. Deep ruby and flambé. Khang-he, 1661–1722. Height, 3½ inches; diameter, 2¼ inches. With stand.

328 Small Cup. Porcelain. The outer surface, of dull black glaze, is decorated with dragons in gold. Bears the mark of Yung-cheng, 1723–1736. Height, 3½ inches; diameter, 2¾ inches. Carved stand.
From the Comte de Semalle collection.

329 Vase. Carved at base and neck. Decorated figures, including Hotei, the god of contentment and good-fortune. Mark, Yung-cheng, 1723–1736. Height, 3¼ inches; diameter, 1¾ inches.

330 Miniature Vase. Decorated with figure subject under the glaze. Khang-he, 1661–1722. Height, 3½ inches; diameter, 2 inches.
From the Comte de Semalle collection.

331 Perfume Holder. Form of a lotus-blossom, with three petals forming the feet. Covered with dull rose soufflé. One foot is mended. Teak cover with white jade top. Height, 5½ inches; diameter, 4½ inches. Carved stand.

332 Incense Burner. Elephant's-tusk feet, with handles of grotesque design. Apple-green crackle in dull glaze. Perforated cover, with dog Foo surmounting. Height, 6½ inches; diameter, 5 inches. Kien-long, 1736–1796. Carved stand.

333 Vase. Ovoid form, with broad neck. Flambé, with ribbed and crackled surface and purple lines. Height, 8½ inches; diameter, 4½ inches. Kea-king, 1796–1821.

334 Cabinet Vase. Square and balustre shape. Marbleized glaze. Height, 8¼ inches; diameter, 4 inches. Carved stand.

335 Small Perfume Jar. Oblong shape. Gilt in imitation of a bronze, with panels beaded and covered with verdigris. Cover with figure of dog Foo in relief. Height, 4½ x 3 x 2 inches. Kien-long, 1736–1796. Carved stand.
From the Comte de Semalle collection.

336 Incense Burner. Oval shape. Porcelain in imitation of an ancient bronze. Cover surmounted by dog Foo. Height, 6 inches; diameter, 6½ x 5 inches. Carved stand.

337 Small Vase. Biberon shape. Red flambé. Height, 6 inches; diameter, 2⅛ inches. Carved stand.

338 Small Vase. Ovoid shape, with flaring neck. Red flambé. Marked Khang-he, 1661–1722. Height, 3½ inches; diameter, 2½ inches. With stand.

339 Sacrificial Cup. Large size, with broad spout. Covered with chocolate glaze, and gold decoration consisting of borders and rosettes. Feet and handles in pale-blue and decorated. Interior of turquoise. Height, 3¼ x 7¼ x 4¼ inches. Taou-kwang, 1821–1851.

340 Small Vase. Biberon shape. Copper-red flambé, shading to purple at the base. Taou-kwang, 1821–1851. Height, 6 inches; diameter, 3¼ inches. Carved stand.

341 Small Vase. Brilliant ruby glaze. Height, 4½ inches; diameter, 3 inches. Carved stand.

342

342 Box, or Bonbonnière. Square shape. Raised gold design in archaic character on blue enameled ground, with plain rose-colored knob or mandarin button on cover. The interior is glazed in a most delicate blue. Height, 3½ inches; diameter, 4½ inches. Engraved seal-mark, Kien-long, 1736–1796. Carved teak stand.

343 Miniature Jar. With cover. Beautifully painted decoration of symbolical devices and other designs, in various colors, on a white ground. Seal-mark, Kien-long, 1736–1796. Height, 3¾ inches; diameter, 2¾ inches. Carved stand.

344 Small Cabinet Vase. Imperial porcelain. Red, marbleized, square panels and raised borders in gold, upon vitreous blue and green glazed ground. Kien-long, with seal-mark, 1736–1796. Height, 5½ inches by 2½ inches by 1¾ inches.

345 Cabinet Vase. Ovoid body, with flaring neck. Covered with a heavy glaze, shading from a walnut brown and red into a céladon and showing slightly crackled surface. Height, 6½ inches; diameter, 3½ inches. Khang-he, 1661–1722. Carved stand.

346 Cup. Egg-shell. Decorated on yellow ground, with small blossoms, in pink, and flying black-birds. Yung-cheng, 1723–1736.

347 Two Wine Cups. Figure decoration in various enamels over glaze, and inscriptions in black. Height, 1¼ inches; diameter, 3 inches. Yung-cheng, 1723–1736.

348 Sacrificial Cup. Peach form, with stem and foliage in relief, forming foot and handles. Rainbow soufflé; the leaves in green and the stem in brown; all in imitation of the natural fruit. The interior is glazed in pale turquoise. Height, 2 inches; diameter, 4 inches. Yung-cheng, 1723–1736. Cloth stand.

349 Square Box. Decorated with archaic designs, geometrically arranged, engraved and slightly raised; pearl white glaze. The cover is ornamented with the mystic Yang-Yin. Height, 3¾ inches by 3¾ inches. Kien-long, 1736–1796. Carved stand.

350 Flat Coupe. Outer edge is of floral design in relief. The outer surface is covered with a pale céladon, and the inner surface has raised transverse bars. Height, 1 inch by 3¼ inches. Kien-long, 1736–1796. Carved stand.

351 Censer. Cylindrical form, with floral design modeled in low relief and covered with céladon; perforated silver cover of chrysanthemum design. Height, 5 inches; diameter, 5½ inches. Taou-kwang, 1821–1851.

352 Shallow Coupe. Broad, cylindrical form, raised on three feet. The outer surface ornamented in slight relief, with symbolical designs. Interior is in white. Yung-cheng, 1723–1736. Height, 2⅛ inches; diameter, 6¾ inches. Carved teakwood stand.

353 Cup. Square shape. Heavy olive glaze and deeply incised fret borders on verdigris ground, with gilt pointings in imitation of a bronze. Kien-long, 1736–1796. Height, 3 inches; diameter, 3⅛ inches. Carved teak stand.

354 Small Vase. Biberon shape. Dark-green glaze, with minute crackles; small gilt rim at top. Height, 5 inches; diameter, 2½ inches.

355 Small Vase. Square shape. Covered with fine mustard-yellow crackle glaze, with interior of neck in green. Height, 5 inches; diameter, 2 inches. Kea-king, 1796–1821. Carved stand.

356 Small Vase. Gourd shape. Covered with fine mustard-yellow crackle glaze. Height, 5 inches; diameter, 2⅝ inches. Kea-king, 1796–1821. Carved stand.

357 Small Jardinière. Jar shaped. Marked Ching-hwa, 1465–1488. (Apocryphal.) Height, 3¼ inches; diameter, 3¾ inches. Stand.

358 Wine Cup. Coral-red, with floral decoration in various enamels. Interior shows peaches and foliage. Height, 2½ inches; diameter, 2⅛ inches. Kien-long, 1736–1796.

359 Small Vase. Square shape. Has raised crest on each side, with the Pat-kwa or eight trigrams on the corners in gilt. Light pea-green arabesque ground. Height, 4½ inches; diameter, 1¾ inches. Engraved seal, Kien-long, 1736–1796. Carved stand.

360 Bottle. Cabinet specimen of robin's-egg marbleized glaze. Height, 6 inches; diameter, 5½ inches. Seal-mark, Yung-cheng, 1723-1736. Carved stand.

361 Small Incense Jar. Cylindrical shape, on three feet. Made in imitation of a gold bronze. Gilt seal-mark, Kien-long, 1736-1796. Height, 5 inches; diameter, 4 inches. Has finely carved stand of teak, and a platform with glass case.

BLUE AND WHITE.

362

362 Incense Jar. Blue and white decoration in floral design, with griffin-headed handles, and dog Foo on the cover. Height, 7¼ inches; diameter, 6 inches. Carved stand.

363 Small Vase. Figure and flower decoration in blue and white. Silver-mounted in the form of ewer. Height, 6½ inches; diameter, 2¼ inches. Khang-he, 1661-1722.

364 Four Small Cups. Shallow shape; egg-shell texture; blue medallions, dragons, etc. Diameter, 2¾ inches. Khang-he, 1661-1722.

365 Two Wine Cups. Egg-shell porcelain; decorated at the rim with narrow blue borders. Marked, Ching-hwa, 1465-1488. (Apocryphal.) Height, 1½ inches; diameter, 2 inches.

366 Wine Cup. Soft paste, with figure decoration under glaze, in two shades of blue. Marked, Seuen-te, 1426-1436. (Apocryphal). Height, 1½ inches; diameter, 1¾ inches.

367 Small Dish. Soft paste. Egg-shell; engraved dragon and fret border. (Apocryphal.) Diameter, 3 inches. Seuen-te, 1426-1436.

368 Tea-pot and Cover. The entire surface is covered with arabesques and bats under glaze; a reserve on one side shows an interior with figures, and another is filled with a poem. Seal-mark, Kien-long, 1736-1796. Height, 5 inches by 6½ inches.

369 Tea-pot and Cover. Companion to the above.

370 Small Vase. Biberon shape. Soft white glaze; decorated in blue, with landscape, trees and rocks, moon, a bat and the dog Foo. Height, 7 inches; diameter, 3¼ inches. Carved stand.

371 Small Vase. Ovoid shape. Decoration a pine-tree with the dog Foo. Kea-tsing, 1522–1567. Height, 6¼ inches; diameter, 3 inches. Carved stand.

371

372 Four Small Cups. Egg-shell. Decorated in blue, with dragons in medallions, etc. Height, 1 inch; diameter, 2¾ inches. Khang-he, 1661-1722.

373 Large Hawthorn Jar, with Cover. Decorated with branches of prune blossoms, in white reserve, on a deep-blue ground. The rim of the cover is mended with gold lacquer. Khang-he, 1661–1722. Height, 16¾ inches; diameter, 10 inches. Carved stand.

374 Hawthorn Ginger Jar. Decorated with branches of prune blossoms, in white reserve, on a brilliant blue clouded ground. The cover is of solid silver, oxydized, and carved with chrysanthemums and water lines in relief. Khang-he, 1661–1722. Height, 10 inches; diameter, 8½ inches. Carved stand.

375 Vase. Balustre shape, with handles. Decorated in brilliant deep blue around the neck and base, with four medallions, representing the Pa-kwa, and in the centre the mystic device of the Yang-Yin. Khang-he, 1661-1722. Height, 15¼ inches; diameter, 7¼ inches. Carved teak stand.

376 Vase. Beaker shape. White paste. Modeled with floral and arabesque design in low relief, supporting eight circular medallions decorated with blue dragons. Khang-he, 1661–1722. Height, 17 inches; diameter, 8½ inches. Carved teakwood stand.

377 Large Vase. Cylindrical, with narrow neck. White, with orange-peel surface; on one side three goats in blue of brilliant quality. Height, 15 inches; diameter, 7¼ inches. Kien-long, 1736–1796. Carved stand.

378 Hawthorn Ginger Jar. Decorated with leaf-shaped medallions in white reserve with symbolical emblems and objects. The field is decorated with prune blossoms in white reserve, on a brilliant blue clouded ground. Height, with cover, 9 inches; diameter, 8 inches. Khang-he, 1661–1722.

379 Large Vase. Ovoid body, with slender, flaring neck, and handles. Decorated with arabesque scroll design and floral rosettes. The base has scalloped borders in relief, and is decorated. The shoulder border consists of an archaic band in relief, besides a convex border in lattice design. The neck has palm-leaf band and hanging ornamentation edged with key borders at the rim. Kien-long, 1736–1796. Height, 19⅛ inches; diameter, 13 inches. Carved stand.

380 Vase. Balustre shape, with elephant's-head handles, with beautiful decoration in deep blue. Height, 9 inches; diameter, 5 inches. Khang-he, 1661–1722. Carved stand.

381 Coupe. Ovoid shape. With a border design in blue, under the glaze. Height, 3 inches; diameter, 3¾ inches. Kien-long, 1736-1796. Carved stand.

382 Vase. Bottle shape. Arabesque and floral decoration in deep blue under the glaze. Height, 8½ inches; diameter, 4¼ inches. Khang-he, 1661–1722. Carved stand.

383 Hawthorn Jar, with Cover. Blossoms conventionally dispersed over a pale-blue and clouded ground. Khang-he, 1661–1722. Height, 13¼ inches; diameter, 8 inches. Carved teak stand.

384 Plate. Deep. Soft paste. On center panel is a garden corner with peonies, daisies, etc., surrounded by six detached sprigs of flowers, and two narrow fret borders in pale blue, all painted under the glaze. Reverse border, decoration of three ornamental sprigs in a deeper shade of blue. Diameter, 7⅞ inches.

385 Small Dish. Design is a vase on stand, with growing plants, decorated in two shades of blue under the glaze; broad inner border in fret design; narrow rim border in honey-comb pattern. Diameter, 6 inches.

386 Pair of Bottles. Small; square shape. Each of the four panels shows four children at play. Yung-cheng, 1723–1736. Height, 5 inches; diameter, 2½ inches. Stands are carved.

387 Small Vase. Oviform. Semi-eggshell. Delicately engraved dragon in blue on white ground. Height, 6¼ inches; diameter, 3½ inches. Kien-long, 1736 - 1796. Carved stand.

388 Small Hawthorn Jar. The blossoms dispersed over the surface; clouded blue ground. Fine quality. Khang-he, 1661–1722. Height, 5½ inches; diameter, 4 inches. Carved teakwood cover and stand.

389 Large Jar. Hawthorn pattern, with blossoms in white reserve on transparent and clouded blue ground. Khang-he, 1661–1722. Height, with cover, 16½ inches; diameter, 10½ inches. Cover is mended.

390 Ginger Jar. Hawthorn pattern, with prune blossoms clustered in white reserve on a clouded blue ground in crackled design. Perforated teakwood cover and stand. Height, 8¼ inches; diameter, 8¼ inches. Khang-he, 1661–1722.

391 Two Vases. Diamond-shaped body, with spreading foot, cylindrical neck, and handles. Arabesque floral design, representing the convolvulus, in blue under glaze. Seal-mark, Yung-cheng, 1723–1736. Height, 9¾ inches; diameter, 5 inches. Carved stands.

392 Hawthorn Ginger Jar. Blue and white. Decoration in the form of branches with the prune blossoms in white reserve upon a deep and brilliant blue clouded ground. Of supreme quality. Period of Khang-he, 1661–1722. Height, 10 inches; diameter, 8½ inches. The silver cover was made in Japan, and has the prune blossom in relief. Carved teakwood stand.

392

393 Hawthorn Ginger Jar. Blue and white. Decoration in form of branches with the blossoms in white reserve on a brilliant blue ground. Period of Khang-he, 1661-1722. The silver cover was made in Japan. Has gold birds forming a crest. Height, 9½ inches; diameter, 8½ inches. Carved stand.

394

394 Tall Hawthorn Jar with Cover. Decoration of branches with the blossoms in white reserve on a deep blue ground. Khang-he, 1661–1722. Height, with cover, 17½ inches; diameter, 10¼ inches. Cover slightly mended with gold lacquer. *From the Comte de Semalle collection.*

395 Tall Hawthorn Jar. Similar to 394.

396 Vase. Square, with cylindrical neck and foot. Landscape design in blues of fine quality under the glaze. Kien-long, 1736-1796. Height, 8¾ inches; diameter, 3½ inches. Square carved stand.

397 Beaker. Decorated with horses in blue outline and dappled with russet and blue; pine-trees and rocks, etc. Khang-he, 1661-1722. Height, 17½ inches; diameter, 8 inches. Stand.

398 Large Hawthorn Beaker. Decorated with branches of the prune blossom in white reserve on deep blue ground. Khang-he, 1661-1722. Height, 18 inches; diameter, 7½ inches. Mended in the center. Stand.

399 Bottle. Engraved dragons in blue outlines on soft white ground. Khang-he, 1661-1722. Height, 17⅛ inches; diameter, 8 inches. Stand.

400 Beaker. Decorated with groupings of figures surrounded by tall screens, trees and flowers. Height, 18⅛ inches; diameter, 8½ inches. Stand.

401 Vase. Pear shape. Blue decoration with parallel borders in arabesque design, including palm-leaf border at the neck and conventional waves and spray borders at the base and rim. Seal-mark, Kien-long, 1736-1796. Height, 10 inches; diameter, 6½ inches. Stand.

402 Large Hawthorn Jar, with Cover. Decorated with branches of prune blossoms in white reserve on clouded blue ground. The cover is mended with gold lacquer. Khang-he, 1661-1722. Height, 16¾ inches; diameter, 10 inches. Stand.

403 Hawthorn Vase. Beaker shape. Decorated with branches of prune blossoms in white reserve on a clouded blue ground. Khang-he, 1661-1722. Height, 16 inches; diameter, 8½ inches.

404 Large Hawthorn Jar, with Cover. Decorated with white blossoms. The cover is mended with gold lacquer. Khang-he, 1661-1722. Height, with cover, 17 inches; diameter, 10½ inches.

405 Large Hawthorn Jar, with Cover. Decorated with the white prune blossom in reserve, arranged in vertical and horizontal order on a dark-blue ground in crackled design. Rim of cover is mended with gold lacquer. Height, with cover, 19¼ inches; diameter, 10 inches. Khang-he, 1661-1722. Stand.

406 Hawthorn Ginger Jar with Cover. The blossoms are evenly dispersed over the surface in white reserve, on a clouded blue ground. Khang-he, 1661–1722. Height, 9¾ inches; diameter, 8½ inches. Carved teak stand.

407 Hawthorn Ginger Jar. Blossoms regularly dispersed over the surface in white reserve, with blue clouded ground. Khang-he, 1661–1722. Height, 9½ inches; diameter, 8¼ inches. Carved teakwood stand and cover.

408 Large Pilgrim Bottle. Blue and white porcelain, with a handsome design, bearing Buddhistic symbols. Seal-mark, Kien-long, 1733-1796. Height, 19 inches; diameter, 14 inches. Carved stand.

409 Large Pilgrim Bottle. Handles in the form of fish and fungus plant. Decorated in blue under the glaze. The centre medallions with landscape contain agricultural scene, man plowing, etc. Height, 23½ inches; diameter, 19 inches. Design partly copied from European original. Seal-mark, Kien-long, 1733-1796. Carved stand.

BOWLS AND CUPS

411 Bowl. Deep shape. Cream-colored engraved glaze. Conventional waved, diaper design. Painted with five-clawed dragons and clouds, etc., in coral-red on white reserve ground. Seal-mark, Kien-long, 1736-1796. Height, 2¼ inches; diameter, 4⅜ inches.

412 Two Bowls. Coral-red glaze, with bamboo sprigs and leaves in white reserve. Height, 2⅛ inches; diameter, 4⅝ inches. Cloth stand.

413 Two Bowls. Richly decorated with devices and emblems, and figures in various colors on white ground. Interior has rose-colored rosette with gilt center. Height, 2 inches; diameter, 4⅞ inches. Yung-cheng, 1723-1736.

414 Cup and Saucer. Decorated in arabesque design in various enamels with gold outlines on turquoise ground, representing symbolical objects and the conventional lotus flower. The cup has two handles. Yung-cheng, 1723-1736. Height, 1¾ inches; diameter, 2⅜ inches; diameter of saucer, 4 inches.

415 Two Bowls. Egg-shell. Coral-red glaze. Bamboo leaves and sprigs on white reserve. Seal-mark, Kien-long, 1736-1796. Height, 3¼ inches; diameter, 4½ inches.

416 Tea Cup. Escaloped edge. Egg-shell. Decorated with foliage and lilies, with conventional waves at the base in various enamels, and two red bats. Kien-long, 1736–1796. Height, 1⅜ inches; diameter, 2½ inches.
From the Comte de Semalle collection.

417 Four Small Cups. Egg-shell. Each cup is decorated with a different blossom design in various colors. Height, 2 inches; diameter, 2½ inches. Six marks. Yung-cheng, 1723-1736.

418 Five Wine Cups. Egg-shell. Blue and white decorations in arabesque. Mark, Khang-he, 1661-1722, on the inside. Height, 1½ inches; diameter, 2⅛ inches.

419 Two Cups. With gilt covers. Richly decorated with symbolical devices, figures, etc. The interior has a conventional rose-petaled flower, with gilt center. Height, with cover, 3¾ inches; diameter, 3½ inches. Yung-cheng, 1723-1736.

420 Four Wine Cups. Egg-shell. Narrow arabesque border in blue at the base. Height, 2 inches; diameter, 2⅛ inches. Khang-he, 1661-1722.

421 Two Miniature Cups. Semi egg-shell, with floral ornamentation in slight relief. White glaze. Height, 1⅛ inches; diameter, 1⅝ inches. Yung-cheng, 1723–1736.

422 Small Bowl. Clair de lune glaze on inner and outer surface, slightly crackled. Height, 2½ inches; diameter, 4½ inches. Kea-tsing, 1522–1567.

423 Two Cups. Semi egg-shell. Decorated with emblematical devices, consisting of different objects, fruit and the bat. Kien-long, 1736–1796. Height, 1½ inches; diameter, 2⅝ inches.

424 Cup. Similar.

425 Two Cups. Deep shape. Egg-shell. Floral decoration in various colors and with a verse in blue under glaze. Khang-he, 1661–1722. Height, 2 inches; diameter, 2½ inches.

426 Two Cups. Similar.

427 Five Cups (Set of). Egg-shell. With floral decoration in blue under glaze of very delicate quality. Height, 1¼ inches; diameter, 2¾ inches. Khang-he, 1661–1722.

428 Cup. Decorated in blue and white floral design with diaper perforations. Height, 2 inches; diameter, 3¾ inches. Khang-he, 1661–1722.

429 Two Cups. Rice-grain perforation in white glaze. Exterior decorated with blue borders, and interior with two fishes. Height, 1¾ inches; diameter, 3⅛ inches. Kien-long, 1736-1796.

430 Small Bowl. Egg-shell. Mark, Ching-hwa, 1465–1488. (Apocryphal.) Height, 2 inches; diameter, 4¼ inches. Mended.

431 Bowl. Decorated with eight symbolical devices in various enamels on white ground. Height, 2¼ inches; diameter, 5⅛ inches. Taou-kwang, 1821–1851.

432 Bowl. Blossom decoration on white ground. Mended. Height, 2 inches; diameter, 4⅛ inches. Taou-kwang, 1821–1851.

433 Two Bowls. Yellow floral medallion on coral-red ground, with arabesque decorations in various enamels. Height, 2⅜ inches; diameter, 4⅜ inches. Kwang-seu, 1875.

434 Bowl. Lavender glaze. Height, 2⅛ inches; diameter, 4½ inches. Yung-cheng, 1723–1736.

435 Bowl. Decorated floral medallions on yellow enameled ground, with plants in various colors. The interior is decorated in blue floral design. Height, 2½ inches; diameter, 5¾ inches. Taou-kwang, 1821–1851.

436 Four Wine Cups. Egg-shell, with coral-red exterior. Height, 1½ inches; diameter, 2⅛ inches. Khang-he, 1661–1722.

437 Bowl. Decorated with white medallions in which are ornaments and flowers, etc., on engraved rose enameled ground. Height, 2½ inches; diameter, 5¾ inches. Taou-kwang, 1821–1851.

438 Two Bowls. Yellow enameled ground with blossom decoration in pink tones, and birds in black irregularly dispersed over the field. Height, 2⅛ inches; diameter, 4¼ inches. Taou-kwang, 1821–1851.

439 Rice-grain Bowl. Egg-shell, perforated in arabesques, and glazed over in white. Height 2 inches; diameter, 5¼ inches. Kien-long, 1736–1796. Cloth stand.

440 Two Covered Bowls. Raised blue enamel decoration, and bats in red; on the base and top of cover conventional waves in green glaze, with white cappings, etc. Interior decorated with emblems of longevity. Height, 3¼ inches; diameter, 4⅛ inches. Kien-long, 1736-1796.

441 Large Bowl. Covered with violet glaze; engraved with a five-clawed dragon and the sacred bird of Paradise, with clouds, etc. Height, 3 inches; diameter, 6¼ inches. Yung-cheng, 1723-1736.

442 Two Bowls. Coral-red ground, with yellow medallions and floral arabesques in various colors. Height, 2¼ inches; diameter, 4¼ inches. Seal-mark, Taou-kwang, 1821-1851.

443 Bowl. Decorated with bats in rose color, with gilt outlines, on yellow enameled ground. Height, 2¼ inches; diameter, 4¾ inches. Taou-kwang, 1821-1851.

444 Two Bowls. Yellow enameled ground. Decorated with butterflies in various colors. Height, 2¼ inches; diameter, 4¾ inches. Kien-long, 1736-1796.

445 Four Wine Cups. Deep shape. Egg-shell; exterior in coral-red glaze. Height, 2 inches; diameter, 2 inches.

446 Wine Cup. Exterior in red glaze. Height, 1½ inches; diameter, 2 inches. Yung-cheng, 1723-1736.

447 Cup. Exterior in red glaze. Kien-long, 1736-1796. Height, 2 inches; diameter, 3⅜ inches.

448 Bowl. Coral-red ground, with yellow medallions and floral arabesque decoration in various colors. Seal-mark, Taou-kwang, 1821-1851. Height, 2¼ inches; diameter, 4¼ inches.

449 Two Bowls. Yellow enameled ground, with butterflies in various colors. Height, 2¼ inches; diameter, 4¾ inches. Kien-long, 1736-1796.

450 Two Bowls. Decorated with bats in rose color, with gilt outlines, on yellow enameled ground, with metallic surface. Height, 2¼ inches; diameter, 4¾ inches. Taou-kwang, 1821-1851.

451 Two Small Bowls. Yellow glazed ground. Height, 2⅛ inches; diameter, 4 inches. Taou-kwang, 1821-1851.

452 Cup. Deep shape. Egg-shell; decorated with figures, a temple and a white stork in enamel, on engraved waved diaper ground. Taou-kwang, 1821-1851. Height, 2¾ inches; diameter, 3 inches.

453 Bowl. Deep shape. Arabesque decoration in various colors on pea-green ground. Seal-mark, Kien-long, 1736-1796. Height, 4⅝ inches; diameter, 6⅞ inches. Carved stand.

454 Imperial Bowl. Symbolical devices incorporated in borders and at the base and rim. Yung-cheng, 1723-1736. Height, 3¼ inches; diameter, 9 inches. Handsome carved stand.

455 Bowl. Companion to the above.

456 Small Covered Bowl. With symbolical devices incorporated in borders at the base and rim. Yung-cheng, 1723-1736. Height, 2 inches; diameter, 3¾ inches.

457 Small Bowl. Companion to the above.

458 Wine Cup. Interior shows two red dragons; exterior is in pale-green glaze. Height, 1¼ inches; diameter, 3½ inches.

459 Set of Four Cups. Blue and white porcelain, egg-shell. Height, 2 inches; diameter, 3⅛ inches. Cloth stands.

460 Two Bowls. Yellow enameled ground, with symbolic decoration. Taou-kwang, 1821-1851. Height, 2¼ inches; diameter, 4¾ inches.

461 Bowl. Decorated with bats, in rose color with gilt outlines, on yellow enameled ground with metallic surface. Height, 2¼ inches; diameter, 4¾ inches. Taou-kwang, 1821-1851.

462 Large Bowl. Egg-shell of fine quality. Red-rose glaze. Height, 3½ inches; diameter, 8¼ inches. Cloth stand.

SALE, WEDNESDAY AFTERNOON, APRIL 13TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CUPS AND BOWLS

463 Three Wine Cups. Semi egg-shell. Yung-cheng, 1723-1736. Height, 1¼ inches; diameter, 2½ inches.

464 Four Wine Cups. Egg-shell. Height, 1⅛ inches; diameter, 2⅜ inches. Khang-he, 1661-1722.

465 Two Cups. With flaring and indented rims. Plain céladon. Height, 2 inches; diameter, 3½ inches. Kien-long, 1736-1796.

466 Two Saucers. White, with citron-yellow interior glaze. Diameter, 4½ inches. Seal-mark, Kien-long, 1736-1796.

467 Two Dishes. Escaloped edge, with floral medallion, containing a peony and a rose in various enamels over the glaze. Yung-cheng, 1723-1736. Diameter, 6¼ inches.

468 Three Wine Cups. Egg-shell. Floral decoration, with borders in blue under glaze. Height, 1⅜ inches; diameter, 2⅝ inches. Khang-he, 1661-1722.

469 Two Cups. Floral decoration and verses in blue under glaze. Khang-he, 1661-1722. Height, 2 inches; diameter, 2½ inches.

470 Three Cups. Egg-shell. Floral decoration in various colors, and a verse in blue under glaze. Height, 2 inches; diameter, 2½ inches. Khang-he, 1661-1722.

471 Sacrificial Cup. Covered with transparent white glaze. Height, 2 inches; length, 3½ inches; width, 2 inches. Yung-cheng, 1723-1736.

472 Four Cups. Egg-shell. Fine white glaze. Height, 1¼ inches; diameter, 2½ inches. Khang-he, 1661-1722.

473 Four Cups. Egg-shell. Floral design and verses in blue under glaze. Height, 2 inches; diameter, 2½ inches. Khang-he, 1661–1722.

474 Two Cups. Egg-shell porcelain. Decorated with floral medallions and arabesques in various enamels on white ground. Yung-cheng, 1723–1736. Height, 1⅝ inches; diameter, 2¾ inches.

475 Two Small Bowls. Yellow glazed ground. Height, 2⅛ inches; diameter, 4 inches. Taou-kwang, 1821–1851.

476 Bowl. Similar.

477 Two Bowls. Height, 2¼ inches; diameter, 4⅞ inches. Signed, six marks, Yung-cheng, 1723–1736.

478 Bowl. Yellow enameled ground. Taou-kwang, 1821–1851. Height, 2¼ inches; diameter, 4¾ inches.

479 Cup. Semi egg-shell. Rose decoration in floral design. Yung-cheng, 1723–1736. Height, 1½ inches; diameter, 2¾ inches.

480 Rice-grain Bowl. Egg-shell. Perforated in arabesques. Height, 2¼ inches; diameter, 4¼ inches. Kien-long, 1736–1796. Cloth stand.

481 Two Bowls. Semi egg-shell. Yellow enameled ground, with butterflies, in various colors, interspersed with show-marks in gold. Height, 2⅛ inches; diameter, 4 inches. Kien-long, 1736–1796.

482 Three Bowls. Semi egg-shell. Yellow enameled ground, with butterflies, in various colors, interspersed with show-marks in gold. Height, 2⅛ inches; diameter, 4 inches. Kien-long, 1736–1796.

483 Wine Cup. Citron-yellow glaze. Egg-shell. Yung-cheng, 1723–1736. Height, 1¼ inches; diameter, 2½ inches.

484 Cup. Floral decoration. Yung-cheng, 1723–1736. Slightly mended. Height, 1½ inches; diameter, 2¾ inches.

485 Six Cups. Egg-shell. Coral-red ground, with white engraved dragons and flowers. Khang-he, 1661–1722.

486 Two Small Bowls. Yellow-glazed ground. Height, 2⅛ inches; diameter, 4 inches. Taou-kwang, 1821–1851.

487 Two Bowls. Height, 2¼ inches; diameter, 4⅞ inches. Yung-cheng, 1723–1736.

488 Bowl. Yellow glaze, with blossom decoration, in pink tones, and with birds in black irregularly dispersed over the surface. Height, 2¼ inches; diameter, 4¾ inches.

489 Saucer. To match above. Diameter, 5½ inches.

490 Dish. To match above. Diameter, 8⅝ inches.

491 Bowl. Yellow glaze. Decorated with symbols in gold and various enamels, including show-marks in circular medallions. Height, 2⅜ inches; diameter, 4¾ inches. Taou-kwang, 1821-1851.

492 Dish. To match above. Diameter, 6½ inches.

493 Plate. To match above. Diameter, 8¾ inches.

494 Bowl. With indented sides. Exterior is decorated in red and green floral design, upon a transparent céladon crackle ground, with dashes of ruby red. The interior shows the céladon transfused with a rich sang de bœuf; the rim is decorated with purple chrysanthemums on sea-green glaze. Height, 3 inches; diameter, 6 inches. This piece has a richly-carved stand.

495 Two Cups. Egg-shell. Decorated with figure subject in various colors, and with verses. Height, 1½ inches; diameter, 3 inches.

496 Covered Bowl. Egg-shell. Exterior has richly enameled floral medallions, with mandarin ducks in black and gold. The interior double borders are in pink and green, with small medallions. Height, 4 inches; diameter, 5½ inches.

497 Bowl. Rose glaze. Height, 2¾ inches; diameter, 6 inches. Kea-king, 1796-1821. Carved stand.

498 Large Bowl. Coral-red glaze. Blue seal-mark with chrysanthemums. Height, 3¼ inches; diameter, 7 inches. Kien-long, 1736-1796.

499 Bowl. Yellow ground, with arabesque decoration in various colors and white floral medallions. Height, 2¼ inches; diameter, 5⅛ inches.

500 Bowl. Dark-rose exterior. Height, 2¾ inches; diameter, 5¾ inches. Kea-king, 1796-1821.

501 Bowl. Clair-de-lune with lavender-colored interior. Height, 2⅝ inches; diameter, 4½ inches.

502 Two Bowls. Rose enamel and engraved ground, with floral arabesque decoration and white medallions containing ornaments and flowers in various glazes. The interior is decorated in blue. Height, 2½ inches; diameter, 5¾ inches. Taou-kwang, 1821-1851.

503 Bowl. Semi egg-shell. Decorated in medallion design with blossoms, and arabesque borders. Height, 2½ inches; diameter, 5½ inches. Yung-cheng, 1723-1736.

504 Six Cups. Egg-shell. White glaze of fine quality. Height, 2½ inches; diameter, 2⅞ inches. Khang-he, 1661-1722.

505 Large Bowl. Flaring shape, with indented edge. Egg-shell, with transparent dragons, ornaments, clouds, etc., under the white glaze. The interior bears an inscription signifying happiness. Height, 2¾ inches; diameter, 7⅞ inches. Khang-he, 1661-1722.

506 Bowl. White enameled and engraved ground in waved diaper design. One of the immortals, Te-He-Kwae, with his staff and gourd, seated on a grotesque animal. Two white storks and a pagoda, surrounded by clouds, finish the decoration. Taou-kwang, 1821-1851. Height, 3 inches; diameter, 6½ inches.

507 Wine Cup. Egg-shell. Yellow glaze, with metallic cloudings. Height, 1¼ inches; diameter, 2½ inches. Yung-cheng, 1723-1736.

508 Two Wine Cups. Egg-shell. Canary-colored glaze. Height, 1⅜ inches; diameter, 2 inches. Yung-cheng, 1723-1736.

509 Cup. Egg-shell. Interior decorated in floral design in delicate colors. Height, 1½ inches; diameter, 3 inches. Kea-king, 1796-1821.

510 Two Bowls. Yellow floral medallions on coral-red ground, with arabesque decoration in various enamelings. Height, 2⅜ inches; diameter, 4½ inches. Seal-mark, Kien-long, 1736-1796.

511 Bowl. Semi egg-shell. Yellow enamel and engraved ground with white floral medallions decorated in various colors and gilding. Blue decorated interior. Height, 2½ inches; diameter, 5¾ inches. Taou-kwang, 1821-1851.

512 Two Bowls. Yellow ground. Arabesque decoration in various colors, and white medallions, containing flowers in which rose color predominates. Decorated interior. Kea-king, 1796-1821. Height, 3 inches; diameter, 6¾ inches.

513 Cup. Red brown, with archaic border ornamentation in relief on a bronze-like surface.

514 Large Bowl. Semi egg-shell. Decorated with four floral medallions in various colors, surrounded by arabesque ornamentation on white ground. The interior has a single medallion with butterflies and blue lines. Yung-cheng, 1723-1736. Diameter, 8¾ inches. Stand.

515 Large Bowl. Egg-shell. Flaring shape. Decorated with imperial coral-red dragons on white ground. Khang-he, 1661-1722. Height, 2¼ inches; diameter, 7¼ inches. Carved stand.

516 Two Bowls. Semi egg-shell. Floral arabesque decoration in white reserve on coral-red ground. Blue seal-mark. Kien-long, 1736-1796. Height, 2½ inches; diameter, 5 inches.

517 Bowl. Raised base. Clouded peach, with various shadings. Seal-mark, Kien-long, 1736-1796. Height, 4⅜ inches; diameter, 7⅞ inches.

518 Two Cups. Egg-shell porcelain. Floral decoration, with blue inscriptions. Khang-he, 1661-1722. Height, 2 inches; diameter, 2½ inches.

519 Two Cups. Deep shape. Decorated in various glazes, upon white engraved ground in waved diaper design; each cup contains one of the eight immortals (or Pa-Sien), upon an animal's back, with a flying stork and a pagoda surrounded by clouds. Seal-mark, Taou-Kwang, 1821-1851. Height, 2¾ inches; diameter, 3 inches.

520 Sacrificial Cup. Has two lizards in green, yellow and lavender glaze, holding the handles. Height, 1¾ inches; length, 3¾ inches; width, 2¼ inches.

521 Sacrificial Cup. Has griffins supporting the handles and at the rim. Decorated with blossoms and butterflies in red on green stippled ground, in iridescent glaze. Height, 1⅞ inches; length, 4¼ inches; width, 2¼ inches.

522 Two Bowls. Yellow enamel ground, with decoration of flowers and ornaments. In three white medallions are landscapes, goats, etc. Seal-mark, Kien-long, 1736-1796. Height, 2½ inches; diameter, 6 inches.

523 Bowl. Coral-red ground, with yellow medallions and floral arabesque decoration in various enamels. Taou-kwang, 1821-1851. Height, 2¼ inches; diameter, 4¼ inches.

524 Bowl. Yellow ground, with symbolical devices in blue and gold. The base is decorated in various enamel colorings to represent water. Height, 2¼ inches; diameter, 4¾ inches. Kien-long, 1736-1796. Cracked.

525 Small Bowl. Yellow enameled ground, with butterflies in various colors, interspersed with show-marks in gold. Height, 2 inches; diameter, 4 inches. Kien-long, 1736-1796.

526 Two Cups. Egg-shell. Decoration consists of various objects in transparent enamel on white ground. Height, 2 inches; diameter, 3¼ inches. Khanghe, 1661-1722.

527 Bowl. Elaborate floral decoration in various enamels, on a citron-yellow ground. Interior shows bats. Seal-mark, Taou-kwang, 1821-1851. Height, 2½ inches; diameter, 5¾ inches.

528 Large Bowl. Similar decoration and interior. Height, 3¼ inches; diameter, 7¼ inches. Taou-kwang, 1821-1851.

529 Large Bowl. Semi egg-shell. Decorated with four floral medallions in various colors, surrounded by arabesque ornamentation on white ground, The interior contains a single medallion with butterflies and blue lines. Yung-cheng, 1723-1736. Diameter, 8¾ inches. Stand.

530 Large Bowl, with Cover. Semi egg-shell. Floral branches in various enamels with birds. Yung-cheng, 1723-1736. Height, with cover, 5½ inches; diameter, 8 inches.

531 Bowl. Yellow engraved ground, with fruit and symbolical decoration in various colors, and four floral medallions on a white ground. The interior has floral and symbolical decoration in blue. Seal-mark, Kea-king, 1796-1821. Height, 2½ inches; diameter, 5¾ inches.

532 Bowl. Rose-colored enamel. Engraved ground, with floral arabesque decoration and four medallions in white, with branches of fruit and flowers. Interior has blue decoration. Seal-mark, Taou-kwang, 1821-1851. Height, 2½ inches; diameter, 5¾ inches.

533 Bowl, with Cover. Semi egg-shell. Decorated with red dragons, clouds, etc., on white ground, engraved in waved diaper design. Taou-kwang, 1821-1851. Height, 3½ inches; diameter, 4 inches.

WHITE PORCELAIN

534

534 Figure of Kwan-Yin. With small scroll. The paste is of a fine ivory white. The modeling of the figure and the folds of the drapery are graceful. Height, 9¾ inches; diameter, 5 inches. Khang-he, 1661-1722. Teak-wood stand carved in lotus-flower design.

From the Comte de Semalle collection.

535 Two Small Cups. Rice-grain. Pierced design; covered with white glaze; blue border decoration. Kien-long, 1736-1796. Height, 1¾ inches; diameter, 2¼ inches.

536 Incense Burner. Oblong shape. Archaic design, in low relief. Shakudo bronze cover in repoussé design to match, surmounted by dog Foo. Height, with cover, 10 inches, by 10 inches, by 8 inches. Incised mark, Kien-long, 1736-1796.

537 Miniature Saucer. Soft paste. Cream-colored glaze. Diameter, 1¾ inches.

538 Dish. Floral and indented form, with engraved petals in white glaze. Khang-he, 1661-1722. Diameter, 6 inches.

539 Dish. Fluted and with escaloped edge. White glaze. Yung-cheng, 1723-1736. Diameter, 7 inches.

540 Vase. Oviform, with handles. White glaze. Arabesque border in relief, at the base; six small crests at the shoulder. Height, 8¼ inches; diameter, 5½ inches. Seal-mark, Kien-long, 1736-1796.

541 Vase. Ovoid top, with handles. White glaze, of fine quality. Seal-mark, Kien-long, 1736-1796. Height, 9⅛ inches; diameter, 7 inches. Carved stand.

542 Vase. Bottle form. Floral arabesque designs carved in low relief. Covered with a soft white glaze. Silver mounting, with chased design around the top. Height, 12½ inches; diameter, 8 inches. Carved teakwood stand.

543 Square Color-Box. Fine white paste. Cover bears dog Foo, in slight relief; edged borders in cream-white glaze crackled. Height, 2¼ inches; diameter, 3¾ inches. Carved teakwood stand.

544 Coupe. Ovoid shape. Egg-shell. Engraved borders. Height, 1½ inches; diameter, 3¼ inches. Carved teak stand.

545 Small Vase. Hexagonal shape. Vines and leaves carved in strong relief, hanging over the shoulder. Height, 5 inches; diameter, 2 inches. Carved stand.

546 Coupe. Soft paste; semi egg-shell. Engraved borders, and cream-white crackled glaze. Height, 1 inch; diameter, 2¼ inches. Carved stand.

547 Small Beaker. Trumpet top. Engraved palm-leaf and fret border at foot and neck; archaic center-band. Engraved seal-mark, Yung-cheng, 1723–1736. Height, 9 inches; diameter at top, 7 inches. Carved stand.

548 Coupe. Soft paste; egg-shell. Engraved rim and base borders; cream-colored glaze. Height, 2⅝ inches; diameter, 3¼ inches. Carved stand.

549 Small Vase. Cylindrical shape. Height, 6⅛ inches; diameter, 2½ inches. Carved stand.

550 Vase. Ovoid body; broad, flaring neck, with grotesque heads. Archaic and engraved border design, in low relief. Covered with pure white glaze. Engraved mark, Kien-long, 1736–1796. Height, 12¼ inches; diameter, 8⅛ inches. Carved stand.

551 Pair of Small Animals. The dog Foo in grotesque design, seated on his haunches and resting one of his fore-feet on a ball. Quadrangular base. Ivory-white porcelain. Height, 3½ inches.

552 Cabinet Vase. White porcelain, egg-shell. Engraved floral designs and borders. Height, 6½ inches; diameter, 3½ inches. Kien-long, 1736–1796.

553 Coupe. Soft paste; egg-shell. Height, 1½ inches; diameter, 5½ inches. Kien-long, 1736–1796.

554 Vase. Melon-shaped, with a flaring and scalloped neck. Arabesque ornamentation delicately modeled in relief under the white glaze. Finished at the foot with ornamental border and at the rim with small conventional bats. Kea-king, 1796–1821. Height, 9½ inches; diameter, 6 inches.

554

554½ Small Vase. Ovoid shape; narrow neck and broad top. Engraved dragon in pale blue, and white glazed ground. Height, 8 inches; diameter, 4 inches. Carved stand.

555 Cabinet Vase. Oviform, with small neck. Engraved chrysanthemum design; covered with white glaze. Height, 9 inches; diameter, 5 inches. Kien-long, 1736-1796. Carved stand.

556 Wide Coupe. Shallow form. Engraved dragon and clouds; covered with white glaze. Height, 2½ inches; diameter, 9 inches. Yung-cheng, 1723-1736. With high carved stand.

557 Vase. Bottle shape. Lotus petals and leaves in relief, and encircling the body. Engraved seal-mark, Kien-long, 1736-1796. Height, 10¼ inches; diameter, 6¼ inches. Carved stand.

558 Small Vase. Bottle shape; cylindrical neck, with two hollow cones for handles. Plain white-glazed porcelain. Height, 7 inches; diameter, 3⅛ inches. Kien-long, 1736-1796. Carved stand.

559 Cup. Shallow form. Egg-shell. Transparent arabesque and symbolical objects under white glaze. Yung-cheng, 1723-1736. Height, 1¼ inches; diameter, 3⅛ inches.

560 Large Vase. Ovoid shape, with low neck, and two heads with fixed ring-handles. Semi egg-shell. The centre border is in raised archaic design; at base and neck are palm-leaf borders, and engraved around the shoulder is a key-pattern band. Height, 13½ inches; diameter, 7 inches. Carved stand.

561 Figure of Kwan-Yin. White porcelain, decorated in blue. She is represented sitting on a base formed of lotus flowers. Height, 9½ inches; diameter, 5¾ inches. Teakwood stand.

562 Figure of Kwan-Yin. Seated, and with two small figures at her feet. Crackle texture, gray stone color glaze. Height, 8½ inches; diameter, 4 inches.
From the Comte de Semalle collection.

563 Vase. Biberon shape, with wide neck. White glaze. Engraved floral arabesque design covers the entire surface, and is finished with borders at the base and neck. Has on shoulder two raised butterflies in black, with enamel decoration. Height, 10 inches; diameter, 7 inches. Stand.

564 Small Figure. Height, 5¾ inches; diameter, 1¾ inches. Carved stand.

565 Wine Bowl. Narrow base, flaring rim. Egg-shell. The interior is slightly engraved in floral design. Height, 2¾ inches; diameter, 7¾ inches. Slight crack. Has stand.

566 Two Cups. Flaring shape. White egg-shell porcelain. Height, 1⅞ inches; diameter, 4 inches. Khang-he, 1661–1722.

567 Incense Burner. On tripod. Impressed fret border, beneath white glaze. Height, 4¾ inches; diameter, 3 inches. Kien-long, 1736–1796. Carved stand.

568 Vase. Cylindrical shape. White glaze; gilt dragon in relief. Height, 5¾ inches; diameter, 1½ inches. Kien-long, 1736–1796. Stand.

569 Vase. Oviform. Engraved fret border. Height, 5 inches; diameter, 2¾ inches. Khang-he, 1661-1722. Stand.

570 Vase. Cylindrical shape. White glaze. Perforated foliage and floral design. Height, 5½ inches; diameter, 3½ inches. Kien-long, 1736–1796. Stand.

571 Vase. Ovoid body, with broad flaring neck. Floral and arabesque ornamentation modeled in low relief under the white glaze, with palm-leaf border at the neck. Kien-long, 1736-1796. Height, 11 inches; diameter, 8¼ inches.

571

571½ Bowl. Archaic border in slight relief. Covered with white glaze. Seal-mark, Kien-long, 1736–1796. Height, 3 inches; diameter, 7 inches.

572 Incense Burner. Cylindrical form. Landscape and figures in strong relief. Silver cover, with geometrical perforations in latticed pattern. Height, 5 inches; diameter, 4 inches. Khang-he, 1661–1722.

573 Vase. Balustre shape, with broad flaring neck. Delicately engraved dragon, beneath the glaze. Height, 8 inches; diameter, 4¼ inches. Stand.

574 Jardinière. Globular shape. White glaze, with rose-colored dragons, in bold relief, as handles. Height, 5½ inches; diameter, 9½ inches by 7⅛ inches. Yung-cheng, 1723-1736. Height, with stand, 9 inches.

575 Vase. Engraved dragon and palm-leaf border. White glaze. Height, 3¼ inches; diameter, 3½ inches. Khang-he, 1661-1722. Stand.

576 Small Beaker. Flaring top. Engraved palm-leaf border; white glaze; Height, 4¾ inches; diameter, 3⅜ inches. Kien-long, 1736–1796. Stand.

577 Perfume Censer. Octagonal shape; on eight high feet. White glaze; ornamental borders in relief. Cover is of a floral design, and is perforated. Height, 3½ inches; diameter, 5 inches. Kien-long, 1736–1796. Carved stand.

578 Vase. Ovoid shape. Egg-shell, with white glaze. Engraved ornamentation of dragon and the sacred bird. Height, 7⅝ inches; diameter, 5⅛ inches. Khang-he, 1661–1722.

579 Bottle. Ovoid body, with cylindrical neck. Semi egg-shell, white glaze. Palm-leaf border, with a key-band around the neck and base. Height, 13¼ inches; diameter, 7½ inches. Kien-long, 1736–1796. Carved stand.

580 Seated Figure of Hotei. Height, 5½ inches by 6 inches. Stand.

581 Figure of Kwan-Yin. Height, 12½ inches; width, 6 inches.

582 Sacrificial Cup. Archaic form, with raised ornamentation and handles. White transparent paste. Height, 2½ inches; diameter, 3½ inches. Kien-long, 1736–1796.

583 Two Cups. Flaring shape. Egg-shell porcelain, with transparent engraving under the white glaze, and indented edge. Height, 1⅜ inches; diameter, 3½ inches. Kien-long, 1736–1796.

584 Tall Vase. Bottle-shaped, with raised dragon around the neck. Covered with pearl-white glaze. Height, 19 inches; diameter, 8½ inches. Yung-cheng, 1723–1736. Carved stand.

585 Vase. Bottle shape. Archaic design, showing clouds in low relief on fret engraved ground. Height, 9¼ inches; diameter, 5 inches.

586 Large Vase. Bottle shape. Ornamentation modeled in relief. Sacred lily and arabesque foliage. Fluted band and palm-leaf border at the neck. Borders at the base and rim are engraved. Height, 12 inches; diameter, 9 inches. Kien-long, 1736–1796.

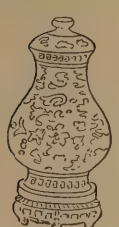
587 Large Figure of Kwan-Yin. White porcelain. The graceful folds of her robe are ornamented with garlands of beads and pearls modeled in full relief; her countenance bears an aspect of serenity and tranquillity. Height, 27 inches; width, 13 inches. *From the Comte de Semalle collection.*

588 Vase. Bottle shape; with small flat griffin handles. Finely modeled arabesques, in low relief. Covered with white glaze. Engraved seal-mark, Kien-long, 1736-1796. Height, 13 inches; diameter, 7½ inches. Stand.

588

CÉLADON.

591 Small Jar, with Cover. Archaic design, in low relief. Height, 7 inches; diameter, 4½ inches. Mended at neck. Carved stand.



591

592 Large Vase. Pear-shaped, with flaring neck, scalloped rim, and open ornamental handles. Light céladon glaze over surface modeled in low relief. Height, 11¾ inches; diameter, 9 inches.

593 Coupe. Octagonal shape, with handles. Pale céladon glaze. Kien-long, 1736–1796. Height, 2 inches; diameter, 4¼ inches. Carved stand.

594 Vase. Ovoid shape, with small neck. Ornamented in relief with arabesques and lotus-flower. Céladon. Has silver-mounted top, in chased arabesque inlaid design. Height, 11 inches; diameter, 7 inches. Carved stand.

595 Perfume Jar. Square shape, with small neck. Floral design, modeled in low relief, and covered with light transparent céladon. Height, 5 inches; diameter, 3½ inches. Kien-long, 1736–1796.
From the Comte de Semalle collection.

596 Vase. Globular body, with broad flaring neck. Arabesque design, with a lotus-flower modeled in low relief. Engraved, and covered with pale pearl céladon. Height, 5 inches; diameter, 5 inches. Seal-mark, Kien-long, 1736–1796. Carved stand.

597 Bottle. Cylindrical form, with bird's-neck handles. Covered with plain pale céladon of even quality. Height, 12 inches; diameter, 5 inches. Kea-king, 1795–1821.

598 Vase. Cylindrical, bottle-shape, with handles and broad rim. Covered with pale céladon. Height, 8½ inches; diameter, 4 inches. Kea-king, 1796–1821.

599 Tall Vase. Engraved lotus design; covered with deep céladon. Height, 15½ inches; diameter, 9 inches. Probably early Ming.

600 Large Vase. Engraved ascending dragons on each side, with cloudings and symbolical emblems. Covered with light céladon, of even quality. Kien-long, 1736–1796. Height, 17¼ inches; diameter, 7½ inches. Carved stand.

600½ Jardinière. Shape of lotus-leaf, with buds in relief forming handles. Covered with céladon glaze. The modeled flowers are in purple-peach color. Height, 7¼ inches; diameter, 9 inches. Has riveted crack on one side. Stand.

601 Bottle. Flattened body, and long cylindrical neck, with dragon in relief. Gray céladon. Height, 12 inches; diameter, 9½ inches. Seal-mark in blue, under glaze, Kien-long, 1736–1796.

602 Vase. Ovoid, with dog-handles. Arabesque design, with conventional lotus-flower; covered with light céladon. Height, 9 inches; diameter, 6 inches. Carved stand.

603 Vase. Archaic design, modeled in low relief. Pale céladon. Seal-mark, Kien-long, 1736–1796. Height, 8½ inches; diameter, 6½ inches. Richly carved teak stand, with red ivory mounting.

604 Large Vase. Ovoid body, with receding neck. Raised borders in archaic design. Light céladon, of fine quality. Blue seal-mark, under glaze. Kien-long, 1736–1796. Height, 15¼ inches; diameter, 13 inches. Carved stand.

605 Large Vase. Broad, ovoid body, with receding neck and tube-form handles. Has raised borders, in arabesque design, and is covered with pale céladon. Height, 20¼ inches; diameter, 16¼ inches. Seal-mark, under glaze, Kien-long, 1736–1796. With stand.

606 Vase. Tall, six-sided, with tube handles at neck. Light sea-green céladon, with ornamentation of archaic designs carved in low relief. Seal-mark, Kien-long, 1736–1796. Height, 18 inches; diameter, 12 inches. Carved stand.

607 Large Jar. Ovoid shape. Céladon crackle. An arabesque design in low relief covers the surface except at top, which is surrounded by a long, slender dragon. Inner surface is pearl-gray. Base unglazed. Height, 16½ inches; diameter, 16 inches.

607

608 Square Box. Archaic geometrical design engraved and modeled in low relief. Covered with a delicate céladon. The cover bears the mystic Yang-Yin. Height, 3¾ inches by 3¾ inches. Kien-long, 1736–1796. Carved stand.

609 Vase. Ovoid, with dog's-head rudimentary handles. Arabesque decoration, with conventional lotus-flower; covered with light céladon. Height, 9 inches; diameter, 6 inches. (Apocryphal.) Signed, Ching-hwa, 1465–1488. Carved stand.

610 Shallow Coupe. Broad and cylindrical form, raised on three feet. The outer surface is in slight relief, with Buddhistic symbols, and is covered with crackled céladon. Interior is in white. Signed in blue under the glaze, Yung-cheng, 1723–1736. Height, 2⅛ inches by 6¾ inches. Carved teakwood stand.

611 Large Plaque. Scallop edge. Heavy céladon or Martobani, with fruit design engraved in low relief. The outer border is divided into oblong medallions, with fruit design in low relief. The reverse has similar borders. Diameter, 22½ inches. Probably very early Ming.

612 Large Jar. Fine white paste; modeled throughout, in low relief, with symbolical objects interspersed with arabesques, clouds, etc. The whole is covered with a pale céladon glaze of beautiful quality. Impressed seal-mark, Kien-long, 1736–1796. Height, 14¼ inches; diameter, 15 inches. Teakwood stand carved to match.

612½ Large Plaque. Pale céladon. Centre medallion contains dragon and clouds in slight relief. The reverse side is bordered with lily petals in relief. Center bears, in blue under glaze, the seal-mark, Yung-cheng, 1723–1736. Diameter, 18⅛ inches. Carved teakwood stand.

613 Large Vase. Ovoid, with flaring neck. Arabesque design, modeled in low relief. Covered with light, transparent céladon. Khang-he, 1661-1722. Height, 21½ inches; diameter, 15 inches.

614 Large Pilgrim Bottle. Covered with light céladon over an engraved surface, with lotus-flowers and arabesque borders. Height, 20 inches; diameter, 15 inches. Seal-mark, Yung-cheng, 1723–1736. Carved stand.

615 Tall Vase. Bottle-shaped, with perforated flat handles. Under the glaze is a decoration in low relief, consisting of the dog Foo, the sacred pearl, etc , and borders. The neck shows a bat holding a Buddhistic emblem. Height, 14¾ inches; diameter, 10 inches. Kien-long, 1736-1796. Carved stand.

615½ Tall Vase. Balustre form, with broad neck. Arabesque design with dragons and clouds in low relief; covered with light céladon, of delicate and even quality. Height, 13¾ inches; diameter, 8 inches. Seal-mark, Kien-long, 1736–1796. Carved stand.

617

616 Jar. Ovoid shape, with short neck. Surface is entirely covered with an arabesque design in low relief. Transparent céladon of uniform quality. Seal-mark in blue, Yung-cheng, 1723-1736. Height, 13 inches; diameter, 9 inches. Stand.

617 Large Bottle. Large dragons modeled in bold relief encircle the surface, and conventional clouds, sea-waves, etc., are depicted. Céladon. A fine specimen of its class. Yung-cheng, 1723-1736. Height, 21 inches; diameter, 14⅛ inches. Carved stand.

SALE, THURSDAY AFTERNOON, APRIL 14TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CABINET OBJECTS

CHINESE PORCELAINS

621 Miniature Vase. Oviform, with slender neck. Delicate transparent céladon; decorated with gold blossoms, irregularly dispersed over the surface, and finished with narrow fret and palm-leaf borders. Engraved seal-mark, Kien-long, 1736-1796. Height, 4¼ inches; diameter, 1⅞ inches. Red-stained ivory stand.

621

622 Snuff Bottle. Ovoid, with small neck. Rose soufflé glaze. Height, 2½ inches; diameter, 2 inches. Carved stand.

623 Miniature Vase. Lozenge shape, with raised archaic corners. Robin's-eggs soufflé glaze. Height, 2½ inches; diameter, 1½ inches by 1¼ inches. Carved teakwood stand.

624 Small Koro. Elaborately carved of rhinoceros horn, with perforated and archaic bands. Has four feet, and a cover of carved teakwood. Height, 6 inches; diameter, 5½ inches. Kien-long, 1736-1796. Carved stand.

625 Bottle. Cabinet size. Variegated or rainbow glaze of remarkable quality. The upper glaze is céladon; around the neck the color is a russet, while the body is graded from blue to pearl-gray. Height, 9 inches; diameter, 5 inches.

626 Bottle. Narrow, cylindrical neck; tube-form handles attached. Clair-de-lune glaze, crackled surface. Height, 8 inches; diameter, 4½ inches. Carved stand.

627 Small Vase. Biberon form. Copper-red, with metallic soufflé glaze of even texture. Height, 5 inches; diameter, 3 inches. Kien-long, 1736-1796. Carved stand.

628 Small Cabinet Vase. Bottle shape. Copper-red metallic soufflé surface, of fine quality. Kien-long, 1736-1796. Height, 5½ inches; diameter, 3 inches. Carved stand.

629 Small Vase. Beaker shape. Has engraved fret and diaper designs imitating cinnabar lacquer. Interior is in robin's-egg glaze. Height, 6 inches; diameter, 2½ inches. Kien-long, 1736-1796. Stand.

630 Small Incense Burner. Square shape. Ornamented and gilded to imitate bronze. Cylindrical feet. Cover with dog Foo. Height, 4 inches; width, 3 inches. Kien-long, 1736-1796. Cloth stand.

631 Small Vase. Ovoid shape. Soft white paste, with floral design in relief. Height, 5 inches; diameter, 2½ inches. Slight crack.

632 Saucer. Semi egg-shell. Decorated with flowers, in various enamels. The reverse is glazed in light-yellow soufflé. Yung-cheng, 1723-1736. Diameter, 4 inches.

633 Small Vase. Square. Decorated in imitation of cut stone; red and gray glaze. The inner surface is turquoise. Height, 3 inches; diameter, 2 inches. Seal-mark, Kien-long, 1736-1796.

634 Small Saucer. Yellow glaze, with engraved dragon, and the mark "show." Exterior has waved lines representing water, and four symbols. Diameter, 4¼ inches.

635 Small Vase. Cylindrical. Leopard-skin decoration. Height, 3½ inches; diameter, 2½ inches.

637

636 Small Bottle. Clair-de-lune crackled glaze, with a dash of purple. The rim and base are repaired with gold lacquer. Height, 4½ inches; diameter, 2 inches. Dynasty of the Soungs (eleventh century). Carved stand.

637 Cabinet Vase. Graceful ovoid shape, with slender neck. Lavender color of fine quality, with dragons in darker blue pencilling under the glaze. Height, 7⅝ inches; diameter, 3 inches. Carved stand.

638 Bowl. Heavy dark Chinese ware. Covered with a thick, lustrous glaze, graded from deep black to brown, and in marking resembling the coat of the hare. Such examples are much esteemed in Japan, where, as in China, a great antiquity is ascribed to them. The rim is mounted with a band of black silver, and the color of the base resembles that of iron. Height, 2¾ inches; diameter, 4⅜ inches.

639 Bottle. Cabinet size. Straight neck and square shoulder. Cream glaze, with fine long crackle; palm-leaf border at the base. Height, 7½ inches; diameter, 4 inches. Engraved seal-mark, Kien-long, 1736-1796. Carved stand.

640 Small Vase. Balustre shape. Fine white porcelain; decorated with dragons and flames, in peach under the glaze. Mark apocryphal, period of Kien-long, 1736-1796. Height, 4 inches; diameter, 2 inches. Carved stand.

641 Coupe. Ovoid shape. Crysanthemum design, under the glaze; has a pointed border at the base. Height, 3 inches; diameter, 4 inches. Teak stand.

642 Coupe. Ovoid shape, with small lizard, in relief, at the rim. Grayish green crackle glaze. Exceptional quality. Yung-cheng, 1722-1736. Height, 3 inches; diameter, 2 inches. Teakwood stand.

643 Miniature Vase. Fluted lozenge shape. Lavender glaze, with yellow markings. Height, 3 inches; diameter, 2 inches.

644 Coupe. Has three tapering feet. Rich flambé, with white crackle interior. Height, 2⅛ inches; diameter, 4 inches. Stand.

645 Cabinet Vase. Balustre shape. Semi egg-shell porcelain. Engraved with palm-leaf borders, and decorated in gold. Height, 6¼ inches; diameter, 4¼ inches. Carved stand.

646 Small Vase. Ovoid body. Bright red glaze. Kang-he. Height, 4⅛ inches; diameter, 2⅛ inches. Stand.

647 Small Vase. Hexagonal shape. Ruby glaze, with white edges. Height, 4¼ inches; diameter, 1½ inches. Stand.

648 Miniature Bottle. Red glaze. Height, 3¼ inches; diameter, 1⅝ inches. Stand.

648½ Saucer. Interior is in white glaze. Exterior coral-red, of choice quality. Yung-cheng, 1723-1736. Diameter, 5¼ inches.

649 Two Cups. Shallow shape. Semi egg-shell texture. Pale céladon glaze, with engraved bats. Diameter, 4¼ inches. Kien-long, 1736-1796. Carved stand.

650 Coupe. Cylindrical, on three feet. Porcelain, glazed and decorated in imitation of bronze. Incised seal-mark, Kien-long, 1736-1796. Height, 2 inches; diameter, 3 inches. Carved stand.

651 Square Vase. Panels decorated with dragons and clouds in blue, under glaze; the outer bands contain four small red bats, painted over the glaze. Seal-mark, Kien-long, 1736-1796. Height, 4¾ inches; diameter, 3 inches. Carved stand.

652 Small Black Hawthorn Vase. Ovoid, with narrow neck. The prune blossoms are in white reserve, with green stems and a purple branch; the body is in jet-black enamel glaze. Leaf-mark in blue. Khang-he, 1661-1722. Height, 7½ inches; diameter, 3½ inches. Mended at the neck. Carved stand.

652

653 Small Vase. Oviform, with narrow neck. White body, with dragon in peach-blow tint under the glaze. Height, 5¾ inches; diameter, 2½ inches. Stand.

654 Cabinet Vase. Square, with cylindrical neck and foot. Richly decorated with arabesques in opaque enamels, forming a ground on which are the eight trigrams, a combination of broken and unbroken lines, slightly raised in gold, and decorated with the mystical Yang-Yin (male and female elements in nature). Seal-mark of Kien-long, 1736-1796. Height, 8 inches; diameter, 3¾ inches. Carved teak stand.

655 Miniature Jar. Ovoid shape. Decorated in a brilliant blue under the glaze, with red, yellow and blue flowers enameled over the glaze. Height, 2½ inches; diameter, 2 inches. Carved stand.

From the Comte de Semalle collection.

656 Octagonal Vase and Cup; Set. White Chinese glass. The panels of the vase are painted in imitation of a Dresden original, very handsomely and carefully executed; the edge has an olive and gold border, with small rose arabesque panels. Mark of Kien-long, 1736-1796. The cup, of less opaque glass, has a dragon and bird design, and bears an enamel seal of Kien-long. Richly carved platform stand for both pieces.

657 Small Vase. Ovoid shape; elephant's-tusk handles. Rose and white soufflé glaze. Yung-cheng, 1723-1736. Height, 4 inches; diameter, 2½ inches. Carved stand. *From the Comte de Semalle collection.*

658 Small Cabinet Vase. Square balustre form. Decorated with green floral design on a deep black ground. Khang-he, 1661-1722. Height, 3¾ inches; diameter, 1½ inches.

659 Small Vase. Ovoid shape, with handles. Decorated in landscape design over the glaze on light céladon ground. Height, 5½ inches; diameter, 4 inches. Carved stand. *From the Comte de Semalle collection.*

660 Bowl. Heavy dark Chinese ware. Covered with a thick, lustrous glaze, graded from deep black to brown, and in marking resembling the coat of the hare. Such examples are much esteemed in Japan, where, as in China, a great antiquity is ascribed to them. The rim is mounted with a band of black silver, and the color of the base resembles that of iron. Height, 2¾ inches; diameter, 4⅜ inches.

661 Coupe. Ovoid shape. Semi egg-shell. Conventional design and borders, painted with rose glaze on white ground. Height, 1¾ inches; diameter, 5 inches. Yung-cheng, 1723-1736. Carved teak stand.

662 Small Vase. Biberon shape, with square shoulder and small neck. Peacock-blue glaze, with small crackle. Height, 4½ inches; diameter, 2¾ inches. Carved stand.

663 Small Bottle. Long, slender neck. Powder-blue glaze of even quality. Khang-he, 1661-1722. Height, 7⅜ inches; diameter, 3⅝ inches. Carved stand.

664 Small Beaker. Olive-brown glaze of brilliant quality, Kien-long, 1736-1796. Height, 10 inches; diameter, 6¼ inches.

665 Vase. Oviform, with small neck. Iron-rust or metallic soufflé. Height, 8 inches; diameter, 4 inches. Carved stand.

666 Vase. Oviform, with cylindrical neck, and small handles. Iron-rust metallic soufflé. Height, 10¾ inches; diameter, 4¾ inches. Kien-long, 1736–1796. Carved stand.

667 Small Vase. Ovoid shape. Red flambé. Height, 6 inches; diameter, 3 inches.

668 Miniature Vase. Pear shape. Clair-de-lune glaze. Height, 3 inches; diameter, 2¼ inches. Carved stand.

669 Miniature Vase. Pear shape. Copper-red glaze, with metallic soufflé surface. Height, 4 inches; diameter, 2 inches. Carved stand.
From the Comte de Semalle collection.

670 Small Vase. Elephant's-tusk handles. Covered with pink and white soufflé. Height, 5½ inches; diameter, 3 inches. Yung-cheng, 1723–1736. Carved stand.
From the Comte de Semalle collection.

671 Coupe. With handles. Red earthenware; covered with a glaze imitating bronze. Height, 2½ inches; diameter, 3½ inches. Carved stand.

672 Vase. Cabinet size. Oviform, with wide flaring neck. Metallic soufflé. Height, 8¾ inches; diameter, 4 inches. Carved stand.

673 Small Coupe. Pomegranate-shaped, with a cover which is made to resemble the stem. Peach-blow glaze. Height, 1⅝ inches by 2¾ inches. Khang-he, 1661-1722. Carved stand.

674 Cabinet Vase. Biberon shape, with small flaring neck. Red earthenware. Thick glaze in lilac tone, turning purple at the base, and crackled; brown fire-spot. Interior of neck has splashes of turquoise. The foot has a vitrified surface. Height, 5¼ inches; diameter, 2½ inches. Carved stand.

675 Teapot. Rose glaze. The cover has slight gilt decoration. Height, 4½ inches. Seal-mark, Kien-long, 1736-1796. The spout is mended. Carved teak stand,

676 Cup. Rose glaze, of delicate texture and quality of paste. Interior has a single flower, painted in pale green. Height, 2 inches; diameter, 3¾ inches. Stand inlaid with ivory.

677 Small Coupe. Peach form. Chinese porcelain. The stem and foliage form the handle and feet. Peach-blow and rose soufflé glaze. Interior is in turquoise. Height, 1¾ inches; diameter, 2½ inches. Kien-long, 1736–1796.

678 Coupe. Peony form. Foliage and stem form the foot, and are in natural colors. Interior is in turquoise glaze. Height, 1¾ inches; diameter, 3 inches. Kien-long, 1736–1796.

679 Small Pilgrim Bottle. Octagonal shape, with square base and round neck. The centre has a raised circular medallion in rose glaze, with the show-mark in gold; the rest of the surface is divided into eight panels, each of which contains a floral design and symbol painted in various bright colors over a yellow glaze. Kien-long, 1736-1796. Height, 6½ inches; diameter, 4½ inches.

679

EGG-SHELL PORCELAIN

ROSE-BACK PLATES AND OTHER OBJECTS

680

680 Rice-grain Vase. Oviform, with flaring neck. Rice-grain arabesques pierced through the paste and filled in with white transparent glaze. Kien-long, 1736-1796. Height, 9¼ inches. Diameter, 4¼ inches. Slightly chipped at the rim.

681 Plate. Transparent dragon and clouds in the glaze. Khang-he, 1661-1722. Diameter, 8½ inches.

682 Cabinet Vase. Beautiful oviform, with small neck; relief heads and ring handles attached. White glaze of exquisite quality and evenness. Arabesque engraved design over the entire surface. Khang-he, 1661-1722. Height, 8⅛ inches; diameter, 4½ inches. Carved stand.

683 Cabinet Vase. Ovoid shape. Of exceedingly fine quality. Decorated with a branch of prune-tree in full bloom, over the glaze. Height, 6 inches; diameter, 3⅛ inches. Khang-he, 1661-1722. Has a crack. Stand of carved teakwood and silk.

684 Cup and Cover. Decorated with chrysanthemums and a grasshopper in various enamels. Seal-mark, Taou-kwang, 1821-1851.

685 Plate. The centre is decorated with three quails, a butterfly, and a flowering chrysanthemum. Three borders. Diameter, 8 inches. Slight crack.

686 Plate. Egg-shell porcelain. Decorated with five borders in delicate enamels and gilding, enclosing a fine white paste medallion with four figures, two ladies in rich attire and two children. The accessories are various, including a table with a vase of peonies and books, two rabbits at play and a large jar with the fruit "hand of Buddha." The borders are elaborate and beautifully executed with delicate enamels of various colors. The back is rose enamel. Yung-cheng, 1722-1736. Diameter, 8¾ inches.

687 Rose-back Plate. The face of this plate is in white, with flowers carefully painted from nature. Yung-cheng, 1723-1736. Diameter, 8¾ inches.

688 Egg-shell Plate. Of the finest and most delicate porcelain, bearing a decoration of figures in light transparent enamels. When examined in the sunlight, the body of the plate will be found to contain dragons and Buddhistic emblems exquisitely modeled in the paste and visible by their translucency only. There is reason to believe that such plates, originally intended to remain undecorated, are survivals of the Ming dynasty, and probably of the reign of Wan-li, 1573-1620. The decoration is undoubtedly more modern and might be ascribed to Yung-cheng, 1723-1736. Diameter, 7⅝ inches.

689 Egg-shell Plate. Similar to the above.

690 Lantern. Egg-shell porcelain of the finest quality, with hexagonal and ovoid body and flaring rectilinear perforated design at the neck. The panels are decorated in transparent enamels of great beauty, and in the drawing of the various figures and the accessories of landscape or interior illustrate the highest stage of this branch of Chinese art. Khang-he, 1661-1722. Height, 11½ inches; diameter, 7 inches. Carved gilt stand. From the Bing collection, Paris, 1884, and the M. J. Morgan collection, New York, 1886.

690

691 Lantern. Companion.

692 Lantern. Globular shape. Very delicate porcelain. The entire surface is covered with a fine, transparent green glaze, over a ground of dispersed flower-blossoms and insects on a dotted field. Yung-cheng, 1722-1736. Height, 7¼ inches; diameter, 7¼ inches.

693 Lantern. Companion.

694

694 Lantern. Egg-shell. Melon shape. The six panels bear a beautifully-drawn decoration in transparent enamels. Khang-he, 1661-1722. Height, 9 inches; diameter, 6¼ inches. Slightly mended at upper band.

695 Lantern. Companion to the above.

696 Lantern. Egg-shell. With a beautiful decoration in transparent enamels. The paste is of the utmost fineness and the drawing of great delicacy and refinement. Yung-cheng, 1723-1736. Height, 9¾ inches; diameter, 7 inches. Slight gold lacquer mending on rim.

697 Rose-back Plate. The centre is a group of children and a lady seated, between a tall stand, bearing artistic ornaments and other objects, and a large jar in green and blue. Three borders: the main one rose, in fretted design, with white medallions and flowers; the inmost narrow one in pale yellow; and the rim in pale turquoise, of lattice pattern. Yung-cheng, 1723-1736. Diameter, 8⅛ inches.

698 Plate. Egg-shell. The decoration consists of six borders in delicate enamels and gold, enclosing a reserve in fine white paste upon which is depicted a garden scene, with four figures, two ladies in elegant attire and two children. The accessories are various and consist of porcelain-garden seats, a vase of peonies, a book, a cat astride a great peach, a porcelain tray filled with the fruit known as the "hand of Buddha," peaches, etc. The borders are of the most elaborate and delicate workmanship, and the enamels of the greatest beauty and purity of color. The back is in rose enamel. Yung-cheng, 1723-1736. Diameter, 8⅜ inches. Has been repaired.

699 Plate. Semi egg-shell. Exquisitely drawn decoration of a pagoda, with groups of legendary figures floating upon waves. The reverse shows waves, red bats and clouds, blue rocks and pale-blue sky. Yung-cheng, 1723-1736. Diameter, 8¼ inches.

700 Lantern. Cylindrical form, with receding base and top. Egg-shell. Decorated with various representations of the dog Foo in beautiful transparent enamels. The upper and lower bands have broad borders with designs in medallions. Yung-cheng, 1723-1736. Height, 9½ inches; diameter, 6½ inches.

701 Lantern. Ovoid in form, with cylindrical base. Egg-shell, with decoration of landscape and figures in transparent enamels. Khang-he, 1661-1722. Height, 7¾ inches; diameter, 7 inches.

702 Lantern. Companion.

704

703 Lantern. Ovoid. Fine egg-shell, soft paste porcelain; figure and garden subjects beautifully drawn in light transparent enamels on a white ground of exceeding fineness. Khang-he, 1661-1722. Height, 9½ inches; diameter, 6½ inches. Slight crack on side.

704 Lantern. Ovoid and hexagonal in shape, with reticulated panels, each containing a beautifully-painted medallion and enclosed by a superb floral border. Yung-cheng, 1723-1736. Height, 10¾ inches; diameter, 8 inches.

705 Two Dishes. White glass, with transparent engraving. Diameter, 7½ inches.

706 Egg-shell Vase. Ovoid, with small neck, and silver rim. Decoration in fine red penciling and gold; interior of neck and base is green glaze. Height, 2 inches; diameter, 3¾ inches. Kien-long, 1736-1796. Carved teak stand.

JADE

707

707 Incense Coupe. Greenish-white jade. Carved in the form of a pomegranate, with stems and leaves cut in free open-work. Height, 3 inches; diameter, 4½ inches. Carved ivory stand, stained green.

708 Bowl, with Cover. Gray-white jade. Elaborate pierced work and cutting in floral design; four chrysanthemums, cut in bold relief, form handles. Height, 4½ inches; diameter, 4¾ inches. Carved teak stand.

709 Bowl. Companion. Double platform stand of jade.

710 Incense Burner. Dark-green jade, with carved open-work cover composed of flowers and arabesques. Griffin-head handles. The body has a relief-carved border in archaic design. Height, 5 inches; diameter, 8½ inches. Carved teak stand.

710

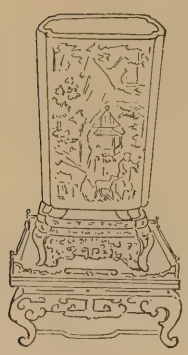
711

711 Large Vase, and Cover. Square and flat shape, with ring handles. Dark-green jade. The body is carved in low relief with archaic borders. Height, with cover, 12½ inches; width, 6 inches; depth, 3 inches.

712 Large Bowl. Dark-green jade, with ring handles, each held by a large butterfly cut from the solid mass. The outer border is composed of lotus flowers and leaves carved in low relief. Height, 3⅛ inches; diameter, 12¾ inches. Carved stand.

713 Bowl, with Cover. Greenish-white jade. Handsomely carved in open and pierced design, with fret borders and the show symbols interspersed with other forms. Mounted in silver gilt. Height, 4 inches; diameter, 4 inches. Carved stand.

713



715

714 Bowl, with Cover. Companion.

715 Vase. Square with indented corners. Dark-green jade. Carved in deep undercutting, representing landscape with temples and figures, etc. Height, 7 inches; diameter, 5½ inches. With engraved and perforated bronze stand and carved teakwood base enclosed in glass case with bronze mounting and platform. Height, 16½ inches; diameter, 12 inches.

716 Three-piece Garniture. Made of dark green jade. This consists of:

(a) **Large Incense Burner.** Has projecting handles in the form of phœnixes. A coiled dragon crowns the cover; the rest of the carving is in low relief with archaic borders. Shows an imperfection. Height, 6⅛ inches, or 9½ inches to tip of handles. Carved light wood stand.

(b) **Vase.** Flat, with ring handles. Archaic design in relief to match that of preceding piece. Height, 5½ inches; diameter, 2½ inches. Carved stand.

(c) **Perfume Box.** This piece is beautifully cut and carved with a floral medallion on cover and an archaic border on the body; the base has a deeply cut four-petaled flower. Height, 2 inches; diameter, 3¼ inches. Carved stand.

There is a special stand for the garniture.

717 Vase. Form of flat pilgrim bottle. Dark-green jade. On either side is a circular medallion showing a coiled dragon in relief surrounded with flying bats and conventional clouds. Height, 8¼ inches; diameter, 7½ inches.

717

718 Pair of Large Bowls and Covers. Crystal quartz, rose colored and of brilliant quality. Mounted on inlaid and carved teakwood stands in the form of the lotus-flower, and resting upon separate stands with green-stained ivory ornaments. Large platform to match. Height of each bowl, 2⅝ inches; diameter, 5½ inches.

719 Crystal Ball. Pure color. Diameter, 2½ inches.

720 Ornament or Stand for Crystal Ball. Carved from a solid tusk of ivory, in open-work consisting of pine-trees, branches and birds, the interior showing a turtle under a cluster of bushes. Height, 5½ inches; diameter, 4½ inches.

CHINESE PORCELAINS

FLAMBÉ AND SOUFFLÉ SPECIMENS

722 Cabinet Vase. Pear-shaped, with small flaring neck. Stoneware. Covered with clair-de-lune glaze, with purple markings. Height, 6⅜ inches; diameter, 3½ inches. Carved stand.

723 Large Vase. Pear-shaped. Covered with carnelian-red flambé, with purple cloudings; brilliant quality. Height, 10¼ inches; diameter, 7 inches. Seal-mark incised. Yung cheng, 1723-1736. Carved stand.

724 Vase. High, slender handles, with heads fastened at the rim. Covered with transparent violet glaze crackled; and ruby markings at the base and neck. Height, 11¼ inches; diameter, 5½ inches. Stand.

725 Small Vase. Gourd shape. Covered with purplish flambé, pearl-gray at neck, shading to dark purple at base. Fine quality. Height, 5 inches; diameter, 3 inches. Stand.

726 Vase. Oviform, with elephant's-head handles. Flambé, with pearl-gray crackle overrunning garnet ground. Height, 12½ inches; diameter, 8 inches. Carved stand.

727 Plaque. Rich flambé, with strawberry-like markings on olive and céladon ground, and regularly formed ruby splashes at the side. Base has crackled surface. Diameter, 10¼ inches. Stand.

728 Vase. Balustre shape. Flambé, bright red with greenish gray and purple lines, and iridescent surface. Interior is of clair-de-lune glaze, finishing at the rim in olive. Height, 10½ inches; diameter, 7½ inches. Carved stand.

729 Large Bottle. Flambé, deep crimson and purplish markings. Height, 15½ inches; diameter, 8 inches. Carved stand.

730 Vase. Form of tree-trunk. Covered with transparent flambé, with ashes-of-roses and strawberry shading. Height, 4 inches; diameter, 3½ inches. Carved stand.

731 Cabinet Vase. Square shape, with narrow neck. Céladon Flambé. At each corner, raised trigram lines with a scalloped line encircling them. Unique quality. Height, 11 inches; diameter, 4 inches. Carved stand.

732 Cabinet Vase. Pear-shaped. Flambé of iridescent surface, shading from brilliant red to pearl-gray and purple. Interior in clair-de-lune glaze. Seal-mark, Kien-long, 1736–1796. Height, 9 inches; diameter, 5½ inches. Carved stand.

733 Vase. Square balustre shape, with small handles in the form of butterflies. Covered with a brilliant red flambé. The edges and corners show the pale clay beneath the glaze. Height, 8½ inches; diameter, 4 inches.

734 Vase. Melon shape, with flaring neck. Covered with a heavy red flambé showing blue-shaded lines between the ribs. The inner surface of neck is in clair-de-lune glaze. Engraved seal at foot. Height, 7½ inches; diameter, 5¾ inches. Taou-kwang, 1821-1851. Carved stand.

735 Coupe. Globular shape. Covered with a heavy dark flambé, with purplish markings. Height, 2¾ inches; diameter, 6 inches. Carved stand, with ivory panels.

736 Bottle. Cabinet size. A dragon in relief coiled around the neck. Covered with a deep red glaze, the paste left partly uncovered, and partly in purple soufflé. Height, 9 inches; diameter, 5¾ inches. Carved stand.

737 Small Vase. Ovoid, with neck receding from the shoulder, and with small handles. Red agate. Flambé, with purple and gray cloudings. Height, 8½ inches; diameter, 4½ inches. Carved stand.

738 Small Vase. Tree-trunk in shape. Flambé; olive, céladon and purple markings. Height, 4 inches; diameter, 3½ inches.

739 Bottle. Purple and gray glaze upon dense body. Period of the Mings. Height, 7 inches; diameter, 3 inches. Carved stand.

740 Square Vase. Balustre shape, with elephant's-tusk handles. Brilliant garnet and purple flambé, except the edges, which are cream. Height, 11 inches; diameter. 6½ inches. Kien-long, 1736-1796. Carved stand.

741 Tall Bottle. Flambé; purple and gray markings. Top rim shows the paste with small crackled surface in céladon. Height, 15¾ inches; diameter, 8¼ inches. Kea-king, 1796-1821. Carved stand.

742 Tall Vase. Ovoid, with flaring neck. Red flambé, with purple shading. Height, 16¼ inches; diameter, 8 inches, Kea-king, 1796-1821. Carved stand.

743 Vase. Cabinet size. Bottle shape, with globular neck, and elementary handles of modeled heads and rings. Flambé, shading from clair-de-lune to purple and garnet; heads and rim, brown and gray glaze. Engraved seal mark, Yung-cheng, 1723-1736. Height, 8¾ inches; diameter, 6½ inches. Carved stand.

744 Vase. Ovoid, with low, cylindrical neck. Covered in light purplish red and gray flambé. Interior of neck clair-de-lune, and rim in céladon. Engraved seal-mark, Yung-cheng, 1723–1736. Height, 10 inches; diameter, 6¾ inches. Carved stand.

745 Vase. Lozenge shape. Covered with iridescent marbleized glaze, with crackled surface, bearing the Pat-kwa trigrams in relief. Height, 9 inches by 5 inches. Yung-cheng, 1723–1736. Carved stand.

746 Bottle. Covered with flambé, shading from clair-de-lune to sapphire and garnet. Mounted with arabesque silver top. Height, 15 inches; diameter, 10 inches. Engraved seal-mark, Kien-long, 1736–1796. Stand.

747 Bottle-shaped Vase. Four cylindrical projections at the neck. Flambé. Height, 13 inches; diameter, 9 inches. Stand.

748 Vase. Brilliant flambé, red with purple and gray splashes; the interior of neck and the handles of clair-de-lune. Height, 8¾ inches; diameter, 5 inches. Seal-mark, Kien-long, 1736–1796. Carved stand.

749 Vase. Balustre shape, with broad neck. Raised heads with rings. Heavy flambé, running from a bright red to green marked with gray; interior, pearl-gray. Engraved seal-mark, Yung-cheng, 1723–1736. Height, 10½ inches; diameter, 7 inches. Stand.

750 Hanging Vase. Ovoid, with three eyes or holders. Heavy russet mottled glaze, with lavender shading and clair-de-lune rim. Engraved seal, Yung-cheng, 1723–1736. Height, 5½ inches; diameter, 7 inches. Carved stand.

751 Large Bottle. Brilliant flambé, with shades of ruby, olive and céladon, over an originally blue and white piece of porcelain. Height, 14¼ inches; diameter, 8 inches. Kien-long, 1736–1796. Carved stand.

752 Large Vase. Lozenge shape. Flambé, in imitation of variegated marble. The Pat-kwa (set of eight trigrams) and the Yang-Yin circle are set in panels in slight relief. Height, 12¾ inches by 8 inches by 5¼ inches. Kien-long, 1736–1796. Carved stand.

753 Vase. Balustre shape, with handles. Flambé, with red carnelian, pearl-gray and purple markings. Height, 8¾ inches; diameter, 4¾ inches.

754 Ewer. Brilliant flambé. Scalloped border, and fluted lines around the body. Engraved seal-mark, Yung-cheng, 1723–1736. Height, 13 inches; diameter, 7½ inches. Carved teak stand.

755 Vase. Biberon shape. Heavy paste. Covered with lustrous carnelian-red with purplish cloudings. Height, 8 inches; diameter, 4½ inches. Yung-cheng, 1723–1736. Carved stand.

756 Double Vase. Dragon's-blood flambé of brilliant quality. Height, 9 inches; width, 5⅛ inches. Carved stand.

757 Vase. Ovoid and melon form, with broad neck and escaloped rim. Covered with a vitreous crackled glaze, with large dashes of translucent dragon's-blood and slight purplish markings. The foot is covered with blue, and is crackled. Height, 11½ inches; diameter, 8½ inches. Richly-carved stand.

758 Pilgrim Bottle. Red flambé of lustrous quality; handles at neck, in blue and gray glaze. Height, 12 inches; diameter, 8⅛ inches. Carved stand.

759 Vase. Flambé, garnet red, with purplish cloudings. Height, 8½ inches; diameter, 3¾ inches. Stand.

760 Bottle. Crackled flambé, with light céladon ground showing through. Height, 13½ inches; diameter, 8½ inches. Carved stand.

761 Vase. Cabinet size. Biberon shape. Covered with garnet and purplish flambé, of brilliant texture. Height, 7 inches; diameter, 4⅛ inches. Kien-long, 1736-1796.
From the Comte de Semalle collection.

762 Vase. Ovoid, with curved neck and handles. Covered with carnelian-red flambé, with pearl-blue cloudings; clair-de-lune interior. Brilliant quality. Yung-cheng, 1723-1736. Height, 9¼ inches; diameter, 9 inches. Carved stand, inlaid with green ivory.

763 Vase. Cabinet size. Quadrilateral, with handles. Rich flambé, with céladon and peach mottlings. Height, 9⅞ inches; diameter, 4⅛ inches. Carved stand.

764 Vase. Ovoid and melon form, with broad neck and scalloped rim. Covered with a vitreous crackled céladon, having large dashes of translucent dragon's-blood and slight purplish markings. Height, 11⅛ inches; diameter, 8½ inches.

765 Vase. Melon shape, with scalloped and straight rim. Covered with a deep and brilliant red flambé, with clair-de-lune at neck and base. Height, 10 inches; diameter, 7½ inches. Kien-long, 1736-1796. Stand.

766 Large Vase. Oviform, with flaring neck. Covered with red flambé. Height, 16½ inches; diameter, 12 inches. Seal mark, Kien-long, 1736-1796. Carved stand.

767 Large Bottle. Covered with a heavy and deep dragon's-blood flambé. Height, 14 inches; diameter, 9 inches. Carved stand.

768 Large Jar. Of unusual form, with spout. Covered with a heavy pearl-gray glaze. Incised mark, Yung-cheng, 1723-1736. Height, 10½ inches; diameter, 10 inches. Carved stand.

769 Tall Vase. Pear shape, with tubular hangers. Covered with a lustrous red. The interior is pearl-gray. Height, 13¼ inches; diameter, 8 inches. Seal, Yung-cheng, 1723-1736. Carved stand.

770 Tall Bottle. Covered with garnet flambé, having purplish cloudings; brilliant quality. Height, 13¾ inches; diameter, 8½ inches. Carved stand.

771 Tall Vase. Biberon form, with slender and flaring neck. Covered with deep red flambé, having dark mottling and purplish cloudings. Interior of neck has clair-de-lune surface. Height, 19½ inches; diameter, 9 inches. Carved stand.

772 Large Bottle. Covered with a heavy and deep dragon's-blood flambé. Height, 14 inches; diameter, 9 inches. Carved stand.

773 Large Jar. Globular form with spout. Covered with a heavy pearl-gray glaze. Incised mark of Yung-cheng, 1723-1736. Height, 10½ inches; diameter, 10 inches. Carved stand.

774 Vase. Biberon shape. Garnet splashed glaze, with streaks in purple and pearl colors running down the neck. Brown crackled foot. Height, 16 inches; diameter, 9½ inches. Stand.

775 Large Vase. Bottle shape. Clair-de-lune flambé. Height, 20 inches; diameter, 15 inches.

776 Vase. Bottle shape. Rich flambé, with garnet and céladon splashes on transparent crackle ground. Sterling silver rim and base. Height, 12½ inches; diameter, 6½ inches. Stand.

776¼ Small Beaker. Red flambé, with pearl-colored vertical markings; clair-de-lune interior. Seal-mark, Kien-long, 1736-1796. Height, 10½ inches; diameter, 8 inches by 8¾ inches. Stand.

777 Large Coupe. Brilliant flambé, with garnet and carnelian shadings. Interior is in gray crackle. Diameter, 9¼ inches. Carved stand.

778 Bottle. Has tall neck and flattened body. Flambé, shading from clair-de-lune to sapphire and garnet. Mounted with arabesque silver top. Height, 15 inches; diameter, 10 inches. Engraved seal-mark, Kien-long, 1736-1796. Stand.

SOUFFLÉ

779 Bottle. Metallic soufflé on copper-glazed ground, resembling iron-rust. Kien-long, 1736–1796. Height, 8¾ inches; diameter, 4¾ inches. Stand.

780 Cabinet Vase. Biberon shape. Iron-rust soufflé on brown olive ground. Height, 7 inches; diameter, 3½ inches. Kien-long, 1736–1796.

781 Large Vase. Balustre shape, with small handles. Iron-rust soufflé. Height, 15 inches; diameter, 9 inches. Kien-long, 1736–1796. Carved stand.

782 Bottle. Biberon shape. Blue speckled robin's-egg glaze, of uniform quality. Yung-cheng, 1723–1736. Height, 6 inches; diameter, 3¾ inches. Carved stand.

783 Beaker. Trumpet-shaped top. Covered with copper-colored metallic soufflé. Height, 13¼ inches; diameter, 9 inches.

784 Large Jar, with Cover. In form and glaze an imitation of an ancient bronze. The cover has a handle consisting of a large piece of carved rose-colored crystal. The interior and base are covered with a heavy brown glaze. Height, 16½ inches; diameter, 14 inches. Stand. Kien-long, 1736–1796.

SALE, FRIDAY AFTERNOON, APRIL 15TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CHINESE PORCELAINS

DECORATED IN COLORS

785

785 Pitcher. With silver mounting. Floral design in various enamels upon a white ground. Height, 8¾ inches to top of mounting.

786 Set of Confection Dishes. Various shapes. Hawthorn blossoms in white, and dragon upon transparent green ground.

787 Two Dishes. Semi egg-shell. White glaze interior; coral-red back. Yung-cheng, 1723-1736. Diameter, 5¼ inches.

788 Plaque. Floral centre upon white ground. Irregular border, with peonies, blossoms and foliage in various enamels. Diameter, 14½ inches. Yung-cheng, 1723-1736.

789 Platter. White interior. Exterior represents waves, in relief, in green glaze on a canary-yellow ground. Yung-cheng, 1723-1736. Diameter, 14 inches. Teakwood stand.

790 Vase. Tall ovoid, with small neck. Decorated with a large five-clawed dragon surrounded by clouds, all in peach color under the glaze, which is a delicate céladon on a fine white body. Height, 13¼ inches; diameter, 7 inches. Stand.

791 Incense Burner. Cylindrical shape. Fret design engraved in relief in the paste; circular medallions in reserve, which are decorated in blue with figures and landscapes. Height, 3¾ inches; diameter, 6 inches. Perforated silver cover.

792 Jar. Ovoid shape. Dragon and carp on transparent yellow ground. Silver cover, engraved and inlaid with gold in floral design, and surmounted by dog Foo. Height, 8¾ inches; diameter, 7½ inches.

793 Miniature Tripod. Gilt porcelain, in imitation of a bronze. Perforated cover, with coral-colored top. Height, 2⅜ inches; diameter, 2½ inches. Kien-long, 1736-1796. Carved stand.

794 Vase. Marbleized glaze, with reticulated and sunken panels unglazed, and in relief. Partly in green and blue glaze. Height, 4½ inches by 7 by 2½ inches. Carved stand.

795 Vase. Cylindrical. Represents a bundle of bamboo tied with yellow cord. Iridescent brown glaze. Height, 4½ inches by 2½ inches. Pear-wood stand, carved to imitate bamboo.

796 Jardinière. Square shape, with flaring top. Medallions with landscape decorations. Height, with stand, 8 inches; diameter, 7½ inches.

797 Temple Koro. Ancient shape. Olive glaze with gold soufflé, imitating bronze. The interior of vessel bears engraved mark of Kien-long, 1736-1796. Height, with cover, 11½ inches; diameter, 8¼ inches. Carved stand.
From the Comte de Semalle collection.

798 Small Perfume Burner. Tripod, with handles. Metallic and gilt porcelain, decorated to imitate a bronze. Seal-mark, Kien-long, 1736-1796. Cover is of teakwood, and is mounted with small jade figure. Height, with cover, 4½ inches; diameter, 3¼ inches. Carved stand.
From the Comte de Semalle collection.

799 Miniature Perfume Burner. Tripod, with handles. Gilt metallic glaze, with archaic border in verdigris green and blue enamels. Top is perforated, and surmounted by the dog Foo. Height, 3½ inches; diameter, 2½ inches. Kien-long, 1736-1796. Carved stand.

800 Porcelain Panel. Pear-shaped; decorated with figure subject and an interior, and framed in teak-wood. Height, 9½ inches by 9 inches.

801 Vase. Square. White, sunken panels, with bird and flower decoration, edged with a yellow arabesque border. Seal-mark, Kien-long, 1736-1796. Height, 3½ inches. Diameter, 2¼ inches. Carved stand.

802 Vase. Decorated with blue and white archaic borders. With eight sunken panels, each containing symbolical objects in red, with floral arabesques in various colors upon a white ground. Seal-mark, Kien-long, 1736-1796. Height, 9¼ inches; diameter, 6 inches by 4 inches. Carved stand.

803 Vase. Tall ovoid shape. Gold arabesque and archaic medallion design in low relief. Seal-mark, Kien-long, 1736-1796. Height, 10¾ inches; diameter, 5 inches. Carved stand.

804 Large Jar. Oviform. Decoration shows ascending dragons in dark-green and yellow glaze, outlined with blue, on white ground, and dispersed clouds in red and green. Height, without cover, 13 inches; diameter, 11 inches.

805 Large Jar, with Cover. Decoration, on white ground, represents an interior of a pavilion, with family seated at table, watching children in boats gathering water-lilies. Height, 17½ inches with cover; diameter, 11 inches.

806

806 Vase. Pure white porcelain, with rose-colored lizard in bold relief. Seal-mark, Yung-cheng, 1723-1736. Height, 6¾ inches; diameter, 5½ inches.

807 Covered Box. Round shape. In white reserve on coral-red ground are geometrical designs, butterflies and conventional flowers. Yung-cheng, 1723-1736. Height, 3 inches; diameter, 6 inches. Carved stand.

808 Vase. A tall, graceful biberon, with small neck. Has a bold design in crushed strawberry tint upon a pale céladon ground. Height, 15¼ inches; diameter, 8 inches. Khang-he, 1661-1722.

809 Covered Jar. Ovoid. Elaborate and beautifully drawn decoration, representing a garden scene and a view of the interior of a house, showing children at play and watched by ladies and attendants. Height, 10 inches; diameter, 8 inches. Raised stand.

810 Black Hawthorn Vase. Tall, square, with turned shoulders and narrow neck. Decorated upon a black enameled ground, with a lotus in full bloom, prune blossoms, peonies, and chrysanthemums, in various transparent glazes. Height, 20 inches; diameter, 6 inches. Slightly mended at the lip. Carved stand.

811 Jar, with Cover. Large. Decoration represents an interior with figures in various transparent enamels. Height, 17½ inches; diameter, with the cover, 11 inches.

812 Large Plaque. Decoration represents a veranda with figures, in various transparent enamels on a white ground, with cloudings and the sacred bird Ho-o in red. Diameter, 15¼ inches. Khang-he, 1661-1722.

813 Dish. Interior is decorated with peonies, in rose glaze, yellow centre and green leaves. Diameter, 6¾ inches. Kien-long, 1736-1796. Mended.

814 Dish. Ornamented beneath with a border formed by show-marks and butterflies in relief, gilded in several tones. Bears an inscription signifying many good wishes. Diameter, 5¾ inches. Kien-long, 1736-1796.

815 Figure. Stone ware. An old man with long beard; brilliant blue and red flambé. Height, 14 inches; diameter, 11 inches. Carved stand.

816 Two Round Sectional Boxes. In four compartments; decorated in enamel to imitate cloisonné. Show mark on the cover, surrounded by bats in red and yellow glaze with gilt outline. Height, 6¼ inches; diameter, 4¼ inches.

817 Plaque. Represents a lotus-leaf, decorated in various green enamels. Diameter, 11 inches.

818 Plaque. Similar.

819 Vase. Balustre shape, with ribbed body, and handles. Covered with yellow glaze. Has an engraved border surrounding shoulder, in green, blue, and white. White elephant's-head handles. Height, 13¼ inches; diameter, 7½ inches. Carved stand.

820 Jardinière. Elaborate decoration in arabesque design. Mounted on low feet. Height, without stand, 4 inches; diameter, 10 by 9¼ inches.

821 Jardinière. Globular shape. Gourd-vine decoration in white, upon pale-blue ground. Height, without stand, 4½ inches; diameter, 8½ inches. High stand.

822 Low Vase. With narrow flaring neck. Covered with garnet flambé, and decorated with a dragon in green, yellow, and blue enamel over the glaze. Height, 6¼ inches; diameter, 5½ inches. Carved stand.

823 Figure. Represented in court costume, and richly decorated. Height, 7 inches; width, 6 inches. Kien-long, 1736-1796. Teakwood stand.
From the Comte de Semalle collection.

824 Figure of a Warrior. Represented in rich court costume; decorated in various colors and gold. Height, 7⅜ inches; width, 5½ inches. Kien-long, 1736-1796.
From the Comte de Semalle collection.

825 Two Wine Cups. Raised and emblematical crests in blue, on gold ground. Seal-mark, Taou-kwang, 1821-1851. Height, 1⅝ inches; diameter, 2⅛ inches.

826 Plate. Egg-shell. Floral decoration in rose color. Has rose back. Diameter, 8 inches. Mended.

827 Two Plates. Decorated with floral designs, border, and medallions in various colors, upon a white engraved ground. The rim borders are also engraved, and contain four floral medallions. Diameter, 8½ inches.

828 Hanging Wall-Vase. Coral-red, decorated with gold arabesque designs. Kien-long, 1736-1796. Height, 10½ inches; diameter, 6 inches.

829 Teapot. Globular form. Red decoration, consisting of five-clawed dragon and the sacred bird of Paradise. Taou-kwang, 1822-1851. Height, with cover, 5 inches; diameter, 4 inches.

830 Two Beakers. Decoration of blossoms interspersed with bamboo and fir-trees in natural colors on white ground. Seal-mark, Kien-long, 1736-1796. Height, 8½ inches; diameter, 6½ inches by 5 inches. Carved stand.

831 Vase. Tall ovoid shape, with small neck. Decorated with a large five-clawed dragon, and clouded field in peach color under glaze. Height, 13¼ inches; diameter, 7 inches. Stand.

832 Cabinet Vase. Gourd shape. The two sides are decorated with dragons in different colors, surrounding the circular mark show which is in carnelian-red. Height, 6¾ inches; diameter, 4¾ inches. Kien-long, 1736-1796. Carved stand.

833 Teapot. Decorated with floral and fruit design in various enamels. Height, 6 inches; diameter, 4¼ inches. Yung-cheng, 1723-1736.

834 Beaker. Hawthorn decoration in yellow on an imperfect dark ground. Height, 13 inches; diameter, 7⅝ inches Stand.

835 Covered Jar. Ovoid shape. Decoration represents a garden scene with house and an interior, children in various pastimes, also ladies and attendants. Painted in transparent colors. Height, 10 inches; diameter, 8 inches. High stand.

836 Low Jardinière. Covered with glaze, with arabesque decoration in relief. Height, 2⅞ inches; diameter, 8x6⅛ inches. Kea-king, 1796–1821.

837 Cabinet Bottle. Gourd shape. Coral-red glaze, with leaf-shaped vignettes in reserve, in which are landscapes in black. Height, 7 inches; diameter, 3¾ inches. Khang-he, 1661–1722. Carved stand.

838 Hanging Wall-Vase. Globular, with flaring neck. Arabesque decoration in red, with gold outlines, on a white ground. The base is in imitation of a wooden stand. Height, 7⅝ inches; diameter, 7 inches. Kien-long, 1736–1796.

839 Two Plates. Open-work borders. Decorated with flowers, etc., on buff enameled surface. Diameter, 10 inches. Kien-long, 1736–1796.

840 Large Vase. Heavy, sonorous porcelain. Made in imitation of the form, texture and color of a sacred piece of bronze. Vases of this character were made in large numbers during the reign of Kien-long, by that emperor's orders, and were accumulated in his palaces. They were used as presents to distinguished personages, and they were esteemed in the degree in which they resembled the ancient bronzes, of which they were copies. The first examples of this kind bear the date of Yung-cheng, and it is possible that some were made in the preceding reign. The manufacture has been continued in China until recent times. This is a specimen of unusual size and importance, and is of the best period of Kien-long, 1736–1796. Height, 20½ inches; diameter, 16 inches.

840

841 Vase. Decorated with two shades of gold in arabesques, including various devices, on a lapis-lazuli blue ground. Height, 11 inches; diameter, 6¼ inches. Seal-mark, Kea-king, 1796–1821. Carved stand.

842 Large Plaque. Decoration representing ladies on a veranda, and an interior view showing a lady playing on a musical instrument. Border of symbolical devices. Diameter, 14 inches.

843 Dish. Semi egg-shell. Reverse shows floral design on a black ground, with arabesque scrolls in green under glaze. Diameter, 5¾ inches.

844 Two Plates. Engraved dragon design, and centre medallion with inscription. The rim has a narrow red border of bats. Diameter, 7⅝ inches.

845 Saucer. Yellow glaze, with engraved five-clawed dragon, and decorated floral border. Seal-mark, Kien-long, 1736–1796. Diameter, 4¼ inches.

846 Plaque. The centre decoration consists of sprigs of chrysanthemums and peonies, with butterflies, on white ground, surrounded by a floral border with vignettes. Diameter, 10⅝ inches.

847 Bottle. Iridescent coral glaze of even quality, with white leaf-shaped reserve containing finely penciled black landscape. Kien-long, 1736–1796. Height, 8 inches; diameter, 4½ inches. Carved stand.

848 Dish. Deep. Medallion containing ladies embroidering. Wide border with enameled arabesques, on engraved green ground. Kien-long, 1736–1796. Diameter, 6⅞ inches.

851

849 Plate. Yellow enameled ground, with cherry-blossom and bird decoration. The reverse has conventional floral design. Diameter, 8½ inches.

850 Two Dishes. Yellow ground, with symbolical devices, gilt medallions and show mark. On the reverse conventional floral design. Yung-cheng, 1723–1736. Diameter, 6½ inches.

851 Temple Jar. Archaic shape. Ground tea-leaf glaze, of even quality. Animals in relief form handles. The cover is surmounted by a hawk. Height, 18¾ inches; diameter, 9½ by 7½ ins. Kien-long, 1736–1796. Carved stand.

852 Large Vase. Bottle form. Chinese white porcelain. Covered with black lacquer, elaborately inlaid with mother-of-pearl representing a moonlight landscape, figures, water, ships, etc. Seal-mark of inlaid pearl. Ching-hwa, 1465-1488. Height, 20½ inches; diameter, 10 inches. Carved stand. A Ming piece, and probably of the reign indicated.

From the Comte de Semalle collection.

853 Large Vase. Similar to the above. Height, 21 inches; diameter, 10½ inches.

854 Large Jardinière. Square. Carved teakwood, with four porcelain panels, decorated with flowers and birds. Height, 12½ inches, by 12 inches square.

855 Tall Vase. Oviform, with narrow cylindrical neck and rim. Covered with powder-blue glaze. Gilt decoration, landscape medallions on floral ground, with arabesque design around the neck. Height, 18 inches; diameter, 7½ inches. Khang-he, 1661–1722. Carved stand.

856 Imperial Censer. Octagonal shape. Porcelain, made in imitation of an ancient bronze. The ornamentation is in gold in low relief upon a ground which simulates bronze eaten by verdigris and age. The principal panels have eight symbolical characters with arabesque ornaments and borders. The upper edge has an ornamented border and bears, on one side, the engraved mark Kien-long, 1736–1799. The cover of carved teakwood has a finely carved large white jade top of superior workmanship. Height, including stand and cover, 15 inches; diameter, 7 inches.

856

857 Large Jar. Ovoid. Has a reticulated outer wall composed of various designs, including the Pa-Sien, or eight Chinese immortals, modeled in relief upon the clay. A border surrounds the top, with peonies and leaves in pierced and open design. The enamels are mainly of turquoise and lapis-lazuli blue, with parts showing the biscuit, which is not wholly kaolinic in its nature.

These vases are the product of an industry of undoubtedly great antiquity. No one has yet indicated with any

certainty their actual origin, but the best authorities have been content to ascribe them to some southern province of China, in which the manufacture has long since become obsolete. None of them is more modern than the dynasty of the Mings, and there seems to be good reason for attributing many of them to a much more remote period.

858 Black Hawthorn Vase. Tall, square, with turned shoulder and narrow neck. Decorated with prune blossoms, chrysanthemums and peonies, in white, purple, yellow and green enamels on a heavy black ground. Decorated around the neck in the same manner, and finished with finely wrought silver, gold and enameled top. Period of the Mings. Height, 16¼ inches; diameter, 6 inches. Carved stand.

859 Double Vase. Oviform, with cover. The surface is entirely covered with glaze in the manner of enameling on copper. Has a floral and arabesque design in various colors upon a yellow ground; rose border, neck and base; interior turquoise. A beautiful and choice example. Slight mend at upper rim. Kien-long, 1736-1796. Height, 8½ inches; diameter, 5½ inches by 3½ inches. Carved stand.

860 Vase. Balustre shape, with long neck. Coral-red, with gold arabesque design and borders over the glaze; turquoise interior and base. Kien-long, 1736-1796. Height, 11¾ inches; diameter, 4½ inches. Carved stand.

861 Large Vase. Intricate and boldly-drawn decoration with transparent green enamels predominating, representing gardens, a palatial interior, with ceremonial, etc. Height, 27½ ins.; diameter, 12 ins. Khang-he, 1661-1722.

862 Vase. Imitation in color, form and texture, of an ancient bronze. Height, 13 inches; diameter, 6¼ inches. Kien-long, 1736-1796. Stand.

863

863 Large Imperial Jar. With cover. Porcelain, with olive soufflé or bronze-colored glaze, and a series of parallel engraved borders in vitreous enamels. The cover has, as a handle, a large piece of rose rock-crystal. Height, 16½ inches; diameter, 14 inches. Stand.

864 Figure. Represented in court dress and richly decorated. Height, 7½ inches; width, 4½ inches. Teakwood stand. Kien-long, 1736-1796.

From the Comte de Semalle collection.

865 Figure. Represented in court dress. Finely decorated. Height, 7½ inches; width, 4⅛ inches. Teakwood stand. Kien-long, 1736-1796.
From the Comte de Semalle collection.

866 Figure. Represented in court dress. Finely decorated. Height, 7 inches; width, 6 inches. Kien-long, 1736-1796. Teakwood stand.
From the Comte de Semalle collection.

867 Large Plaque. Decoration represents warriors and horsemen, with a woman kneeling before them, and two children. The border consists of blossoms on a stippled ground, interrupted by vignettes containing fish, lobsters and crabs. Diameter, 15¼ inches.

868 Large Pilgrim Bottle. Circular form, with square base, narrow neck and small handles. The body of this piece represents a blossom, with each petal slightly raised, and contains a carefully-drawn floral design in various enamels, outlined with blue, over the white glaze. Height, 13 inches; diameter, 9½ inches. Yung-cheng, 1722-1736. Stand.

869 Jar. Robin's-egg glaze. Decorated with floral ornaments and butterflies in gold. A red and gold-leaf border in relief encircles the base. Height, with cover, 11 inches; diameter, 7 inches. Seal-mark, Kien-long, 1736-1796. Carved stand.

870 Teapot. Globular form. Medallion decoration, containing verses. The remaining surface is covered with rich arabesque design upon a coral-red ground. Cover to match. Height, 6 inches. Kea-king, 1796-1821.

871 Two Deep Plates. Symbolical decoration. Five medallions, containing a symbol in gold upon clouded yellow ground. The reverse side has a floral arabesque decoration. Diameter, 8¾ inches. Yung-cheng, 1723-1736.

872 Six Saucers. Fan-shaped. Floral decoration in various enamels on engraved grounds. Kea-king, 1796-1821.

873 Small Jar. Oviform. Decorated with dragons in yellow on a carnelian-red ground. Height, 5⅛ inches; diameter, 5¼ inches.

874 Two Saucers. Deep shape. Butterfly decoration in various enamels on clouded yellow ground, with dispersed show-marks in gold. Diameter, 4 inches. Yung-cheng, 1723-1736.

875 Large Plaque. Semi egg-shell porcelain. Decorated with an interior and figure subject, in various transparent glazes, green predominating. Diameter, 14⅛ inches. Khang-he, 1661-1722.

876 Large Jar. Ovoid. Has decoration in medallions, formed by the curved wings of a bat, and containing figure subjects. The two smaller medallions have the outline of a peach with foliage, and contain floral designs. The ground is in red diaper, and the base has arabesques in various colors on a white surface. The neck is finished by a fret border with small medallion interruptions in floral form. Height, 17½ inches; diameter, 15 inches. This jar is cracked.

877 Large Jar, with Cover. Decoration, an interior with grouping of various figures. Khang-he, 1661-1722. Height, with cover, 17 inches; diameter, 10½ inches. Carved stand.

878 Large Jar. Oviform. The decoration, modeled in slight relief in the paste, represents waves and clouds, with the eight legendary immortals in yellow, lilac, and turquoise, upon a deep and brilliant lapis-lazuli ground. The shoulder is encircled by an indented border with seven points, each containing a Buddhistic symbol. The interior is in green glaze. Height, 12½ inches; diameter, 13½ inches. Carved cover and stand. See note to No. 857.

879 Figure of Kwan-Yin. With a child on her arm holding a sceptre. The lower drapery is richly decorated in rose-colored arabesque lines, with conventional lotus-flower on a pale-green and dotted ground; the upper robe is in cream-colored enamel, with engraving in arabesque design, and bordered with olive gilt tracery showing green lining; the headdress is in red, with gilding and yellow lining; necklace with beads and coral pendants. Height, with cloth stand, 21 inches; width, 8 inches.

880 Vase. Cylindrical, with spreading base. Height, 8 inches; diameter, 5½ inches. Carved stand.

881 Two Plates. Semi egg-shell porcelain. Decoration over white ground. Lady, with attendant and fawn. Border has butterflies and flowers irregularly interspersed. Diameter, 6¾ inches.

882 Two Plates. Similar.

883 Large Pilgrim Bottle. Decoration of dragons, bats, fire emblems, etc., in the finest transparent enamels on the finest white paste ; conventional clouds in blue, yellow, and lilac glaze, with smaller dragon and flying bats in red. Yung-cheng, 1723-1736. Height, 19 inches ; diameter, 14½ inches. Carved stand.

884 Bottle. Squared gourd-shape. Made to imitate a piece of bronze. The surface is in dull gold, with arabesques and rose-colored bats. Seal-mark, Kien-long, 1736-1796. Height, 8½ inches ; diameter, 4¾ inches. Carved stand.

885 Large Beaker. A deep black enamel ground, having a profuse and intricate decoration of flowers, birds and plants, in which brilliant greens predominate. A superb specimen of its class. Bears a Ming date, but is of the period of Khang-he, 1661-1722. Height, 27½ inches. Two slight cracks. Carved teak stand.

885

886 Large Imperial Incense-Burner. Made to imitate gold-enameled bronze. The arabesque design is painted in various colors, and embraces several symbolical ornaments. The blue enamel border on the rim includes the mark Kea-king, 1796–1821 ; the same border is also on the handles. This piece has an elaborately-carved cover, with red-stained ivory blossoms and a jade button. Open-work stand to match. Height, 10 inches ; diameter, 9¾ inches.

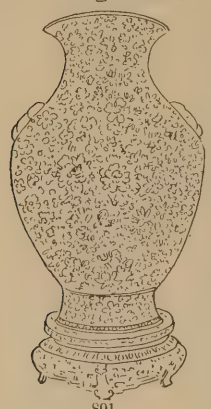
887 Plaque. Semi egg-shell. Decorated in red with eight symbolical devices and show-marks interwoven with arabesque ornaments in circular form, on white ground. The reverse has a similar treatment, also in red and gold and on white ground. Diameter, 11½ inches.

888 Plaque. Semi egg-shell. As above. Diameter, 11½ inches.

889 Vase. Cabinet size. Covered with ground tea-leaf glaze, of even and beautiful green color. Height, 7⅝ inches; diameter, 4½ inches. Seal-mark, Kien-long, 1736-1796. Carved stand.

890 Vase. Tall cylindrical form, with curved shoulders and small flaring neck. The ground is black enamel; decorated with branches of magnolia, hydrangea and peony blossoms in white and yellow. Khang-he, 1661-1722. Height, 21½ inches; diameter, 8½ inches. Mended at the base.

891 Large Vase. A massive piece of the style of decoration known as "the thousand flowers." The entire ground of this superb piece is covered with a profusion of flowers, a green leaf here and there only breaking the surface to afford relief and variety. The drawing is of the utmost refinement and technical accuracy, the observation of form is most minute and rigorously correct, and the color of such purity and beauty as only such a subject can itself afford. It is the most beautiful of its class known to exist, a class of such rarity that the known pieces here or in Europe could be numbered upon one's fingers. Kien-long, 1736-1796. Height, 22 inches; diameter, 15 inches. Repoussé and chased gilt bronze stand.



891

892 Plate. Medallion, with garden scene, children and birds, surrounded by a painted and engraved border of floral arabesques in various enamels. Kien-long, 1736-1796. Diameter, 6¾ inches. Carved stand.

893 Large Vase. Ovoid, with broad flaring neck. Decoration of four ladies in rich attire, two of whom bear fruit in vessels, a third a fan, while the fourth holds a sceptre. Kien-long, 1736-1796. Height, 27½ inches; diameter, 13 inches. Carved stand.

894 Large Hexagonal Jardinière. Elegant decoration in transparent enamels on light céladon glaze. Silver lining. Height, 8¾ inches; height, with stand, 14½ inches; length, 21 inches. Khang-he, 1661-1722.
From the Comte de Semalle collection.

895 Jardinière. Companion.

896 Large Jar. Oviform, with aquatic plants, etc., in low relief; turquoise on a lapis-lazuli ground, and finished with a beaded ornament festooned about the shoulder. The interior is covered with green glaze. Height, 11½ inches; diameter, 11 inches. Carved teak cover and stand.

896

897 Vase. Cylindrical. Form of a rolled Japanese book. Transparent white glaze. Landscape with figures and pagoda; the reverse has an inscription. Height, 11 inches; diameter, 4¾ inches.

898 Large Vase. Balustre shape. Decorated with dragons in various green, yellow and purple glazes, on a dull-black surface. Height, 17½ inches; diameter, 8½ inches.

899 Incense Burner. A close imitation, in form, color and texture, of an ancient bronze. The cover is surmounted with the dog Foo. Kien-long, 1736-1796. Height, 8¼ ins.; diameter, 8 inches. Richly carved stand, open-work lotus-flower design.

900 Incense Burner. Globular form. The cover is perforated and surrounded by the ling-tchy, or sacred mushroom. Imperial Chinese porcelain, in imitation of an ancient gold bronze, with archaic borders in low relief. The interior is covered with a brown and bronze-colored, glaze, and contains the circular mark show. Kien-long 1736-1796. Height, with cover, 12½ inches; diameter, 7½ inches. Carved stand.

901 Flat Hanging Vase. In imitation of green bronze; decoration is in gold and silver to represent inlaying, and contains medallion in white reserve, in which are three figures of children in European costume. Kien-long, 1736-1796. Height, 6 inches; diameter, 5 inches.
From the Comte de Semalle collection.

902 Large Hexagonal Vase. Covered with ground tea-leaf glaze, of fine, even texture. Affixed cylindrical handles. Height, 18 inches; diameter, 10½ inches by 8 inches. Seal-mark, Kien-long, 1736-1796. Carved stand.

903

903 Large Vase. Black Hawthorn. The ground color of this vase is a deep-black enamel with white reserves conforming to the design, which is of superb drawing and arrangement. Khang-he, 1661–1722. Height, 28 inches; diameter, 11 inches. Slight gold mending in the upper rim. Has carved teakwood stand.

904 Vase. Cylindrical, with narrow neck. Coral-red decorated ground, with medallions of flowers, butterflies, birds, etc. Khang-he, 1661–1722. Height, 17½ inches; diameter, 7½ inches. Mended.

905 Jar. Oviform. Powdered blue. Arabesque design in gold over the glaze, including circular dragon, the Ho-o and chrysanthemums. Khang-he, 1661–1722. Height, with teak cover, 17 inches; diameter, 10 inches. Carved teakwood stand.

906 Vase. Oviform, with small red handles. Decorated in arabesque design, with various colors on pale turquoise ground, and gilt outlines imitating cloisonné. Gilt sealmark, Taou-kwang, 1821-1851. Height, 12 inches; diameter, 6 inches. Carved stand.

907 Hanging Vase. Flat shape. Archaic design in low relief, imitating bronze. White enameled medallion with Chinese verse. Height, 8 inches; diameter, 4½ inches. Kien-long, 1736-1796.
From the Comte de Semalle collection.

908 Cabinet Vase. Oviform, with handles. The body is covered with a translucent yellow glaze, and is engraved with dragons, clouds, etc. The neck and base are decorated in blue and white, with the conventional palm-leaf borders, and the handles have curiously drawn eyes. A faultless example of the Kien-long period, 1736–1796. Seal-mark. Height, 8 inches; diameter, 5 inches. Carved teak stand.

909 Tall Vase. Ovoid shape, with flaring neck. Powder-blue glaze. Gilt decoration in medallion design, including chrysanthemums and the dog Foo, etc., with the circular mark show around the neck. Height, 17 inches; diameter, 8 inches. Khang-he, 1661-1722. Carved stand.

910 Large Vase. Pilgrim bottle. Robin's-egg flambé. Height, 19 inches; diameter, 14½ inches. Seal-mark, Yung-cheng, 1723–1736. Carved stand.

911 Large Plaque. Domestic interior, showing woman at work spooling silk, and another woman looking on from a window; also, exterior scene of women and child. Diameter, 15 inches.

912 Large Bowl. Crackled ware. Decoration consists of vases, flowers and other objects, on white ground with fine brown crackled lines. The interior contains six dispersed blossoms with green centres. Height, 2¾ inches; diameter, 6⅞ inches. Carved teak stand.

913 Bottle. Biberon shape, with small neck. Decorated in black over a finely crackled turquoise ground. Two figures are represented in medallions, with borders at base and shoulder. Said by the Chinese to have been made in Anam, in the 16th century. Height, 10 inches; diameter, 5⅛ inches. Carved stand.
From the Comte de Semalle collection.

914 Vase. Bottle-shape, with raised and modeled dragon in blue soufflé enamel on white orange-peel ground. Yung-cheng, 1723–1736. Height, 11¾ inches; diameter, 7 inches. Stand.

914

915 Vase. Broad, flattened, and supported on three feet. Is an imitation of an antique bronze incense-burner. Height, 4½ inches; diameter, 7⅛ inches. Kien-long, 1736–1796. Carved platform stand.

916 Vase. Biberon shape; reticulated. Two figures and landscape, with floral borders and emblems, are modeled in the paste, and covered with turquoise and light violet glazes. Height, 13½ inches; diameter, 7½ inches. Carved stand.

917 Small Jar, with Cover. Porcelain, in imitation of gilt bronze. Seal-mark, Kien-long, 1736–1796. Height, 4¾ inches; diameter, 3 inches. Beautiful red ivory stand, with cloth base.

918 Vase. Ovoid shape, with wide neck. Fine, dense, white paste, with orange-peel surface; figure decoration in transparent enamels. Yung-cheng, 1723–1736. Height, without stand, 15 inches.

919 Vase. Companion. Figure subject, with flying bat in rose color. Slight crack at base. Same mark and height.

920 Vase. Cylindrical, with narrow neck. Decoration of figures in enamels: of the period of Kien-long, 1736–1796. Height, 17 ins.; diameter, 7 ins. A slight chip at the rim.

921 Bottle. Dragon painted in various light opaque enamels over a dull-red glazed ground, interspersed with blue and green clouds, etc. Height, 13¼ inches; diameter, 7¼ inches. Carved teak stand.

922 Vase. Cabinet size. Bottle form. Ground tea-leaf glaze, of even quality. Height, 7⅝ inches; diameter, 4½ inches. Seal-mark, Kien-long, 1736–1796. Carved stand.

923 Incense Burner. Square body, on four legs. Chinese porcelain, made to imitate a very ancient bronze. The panels are in archaic and arabesque ornamentation, with embossed ground. Dark-olive glaze with gold points. Height, with carved teakwood cover, 18 inches; diameter, 11½ inches by 8¼ inches. Seal-mark, Kien-long, 1736–1796. Carved stand.

924

924 Large Vase. Covered by white and green floral diapered ground and variously shaped panels bearing designs representing fishermen at work. Height, 28½ inches; diameter, 11¼ inches.

925 Temple Vase. Hexagonal shape. Ground tea-leaf glaze of exceedingly fine quality. Height, 18 inches; diameter, 10½ inches by 8 inches. Kien-long, 1736–1796. Carved stand.

926 Tall Vase. Balustre shape. Céladon, with dragon design in peach-blow under the glaze. Height, 16¾ ins., without stand; diameter, 8¼ ins.

928

927 Tall Vase. Companion.

928 Large Vase. Oviform, with ring handles; an imitation in form and color of an ancient bronze. An incised and arabesque border in blue enamel and gold encircles the shoulder, connecting with the heads and the lower part. Incised seal-mark, Kien-long, 1736–1796. Height, 13 ins.; diameter, 10 ins. Carved stand.

929 Tall Pilgrim Bottle. Decorated with imperial dragons in peach-blow on pistache ground. Deep-blue cloudings and waves at the base. Seal-mark, Kien-long, 1736-1796. Height, 15¼ inches; diameter, 12¾ inches. Stand.

930 Vase. Biberon shape. Imperial yellow glaze of lustrous quality. Ornamentation incised, and glazed in bright green, deep blue and copper red. Subject of decoration, two dragons. Height, 17½ inches; diameter, 10 inches. Carved stand.

931 Large Vase. Ovoid shape, with perforated body in arabesque and dragon design and fluted neck. Within is a cylindrical vase, decorated with the god of longevity, with a white stork and figures bearing offerings. The base of the vase has a small fret border and a rose paneled band, over which is another border in relief with yellow glazed ground. A border with raised and conventional ornament in red and gold, on a yellow ground, encircles the shoulder, and above it is another border of scalloped shape and containing the Chinese character "show" in blue on a lavender ground; the remainder of neck to rim is ribbed and decorated in gold over a coral ground. The interior of the neck is in robin's-egg glaze, with a red and gold band at the edge. Height, 18 inches; diameter, 9 ins. Kien-long, 1736-1769. Carved stand.

931

932 Tall Vase. Beaker shape. Ground tea-leaf color. Fine relief ornamentation. Height, 22¼ inches; diameter, 17 inches. Mended.

933 Vase. Octagonal shape. Imitation of an old bronze. Height, 14¼ inches; diameter, 7½ inches.

934 Figure of Kwan-Yin. Has floral basket on right arm. Céladon and blue. Height, 8 inches.

935

935 Imperial Vase. Imitation in form and color of an antique bronze. Horizontal and archaic borders in relief and lotus-petal points surrounding base and neck. Seal-mark engraved, and covered with verdigris glaze. Kien-long, 1736-1796. Height, 19 inches; diameter, 15 inches. Carved stand.

936 Vase. Biberon shape, with small neck. Decoration consists of various branches and sprigs bearing peaches, pomegranates and the fruit called "hand of Buddha," in crushed strawberry tint upon a white ground; palm-leaf border, with blue lines. Height, 15¼ inches; diameter, 8 inches.

937 Large Vase. Of very graceful shape and distinguished decoration. The glaze is a pale-tea, and the design is accented in gold. Probably a close imitation of a fine ancient bronze. Seal-mark of Kien-long, 1736-1796. Height, 33 inches; diameter, 15 inches. Carved stand.

938 Pilgrim Bottle. Cabinet size, with slender handles. Decoration is a circular medallion geometrically divided, with arabesque borders in peach-blow color on a white ground. Height, 7 inches; diameter, 5½ inches. Seal-mark, Kien-long, 1736-1796. Carved stand.

938

939 Large Vase. Bottle shape. Covered with ground tea-leaf glaze, imitating the patine of an old bronze. Height, 13 inches; diameter, 10 inches. Impressed seal-mark, Kien-long, 1736-1796.

940 Large Vase. In imitation of an old bronze. Oviform, with flaring neck. Has raised horizontal ribs, and head and rings. Impressed seal-mark, Kien-long, 1736-1796. Height, 21 inches; diameter, 15½ inches. Carved stand.

941 Large Vase. Bottle shape, with wide neck. Intricate and elaborate decoration, representing dragons and bats in peach-blow tint, with blue diapered borders above and below. This piece bears the marks of Kea-tsing, 1522-1567, but is of the period of Yung-cheng, 1723-1736. Height, 23 inches; diameter, 15 inches. Carved stand.

941

942 Tall Vase. Hexagonal and balustre form. Exceedingly fine quality of ground tea-leaf glaze, resembling the patine on an old bronze. Height 27 inches; diameter, 15½ inches. Engraved seal-mark, Kien-long, 1736-1796. Teakwood stand.

943 Large Bowl. Coral-red ground, with elaborate decoration in gilt arabesques. The interior covered with a light turquoise glaze. Kien-long, 1736-1796. Height, without stand, 18 inches, with stand 38 inches; diameter, 28 inches. Has carved stand.

944 Large Bowl. Companion to the above.

SALE, SATURDAY AFTERNOON, APRIL 16TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CHINESE PORCELAINS IN SINGLE COLORS

945 Small Vase. Bottle shape. Red glaze, of fine quality. Height, 8 inches; diameter, 4¾ inches. Kien-long seal under glaze, 1736–1796. Stand.

946 Bottle. Cabinet size. Red glaze; clouded surface. Height, 8⅛ inches; diameter, 4½ inches. Seal-mark Kien-long, 1736-1796. Carved stand.

947 Bottle. Red glaze, of even quality; slightly crackled surface. Height, 9 inches; diameter, 5 inches. Carved teak stand, with green ivory panel insertion.

948 Vase. Pear-shaped, with flaring top. Deep-red glaze. Height, 11¾ inches; diameter, 7½ inches. Seal-mark, Kien-long, 1736-1796. Carved stand.

949 Small Bottle. Lizard in blue on metallic soufflé ground. Height, 4½ inches; diameter, 3 inches. Stand.

950 Vase. Bottle shape, with flaring neck. Red glaze of fine quality. Height, 8¼ inches; diameter, 4½ inches. Carved stand.

951 Bottle. Red glaze. Light, delicate tone, with soufflé surface. Height, 9⅝ inches; diameter, 5 inches. Carved stand, with small green ivory panels inserted.

952 Tall Vase. Oviform, with curved neck. Coral-red of even color. Has a silver rim at neck. Height, 14½ inches; diameter, 6½ inches. Carved stand.

953 Vase. Pear-shaped, with a flaring neck. Fine red glaze of even quality. Seal-mark, Kien-long, 1736-1796. Height, 9¼ inches; diameter, 5¾ inches. Carved stand.

954 Vase. Stippled olive glaze. Height, 4½ inches; diameter, 7½ inches. Carved platform stand.

955 Vase. Bottle shape. Red glaze, of even quality. Height, 11 inches; diameter, 6 inches. Seal-mark, Kien-long, 1736-1796. Stand.

956 Vase. Pear shape. Height, 11¼ inches; diameter, 6 inches. Six marks, Yung-cheng, 1723-1736. Stand.

957 Vase. Bottle shape. Red glaze of brilliant quality. Height, 12 inches; diameter, 7 inches.

958 Vase. With flaring top. Carnelian-red glaze, of brilliant and even quality. Height, 10 inches; diameter, 6 inches. Carved stand.

959 Vase. Bottle shape, with broad neck and square shoulder. Transparent turquoise glaze, with minute crackle. Height, 7½ inches; diameter, 4½ inches. Stand.

960 Bottle. Short neck. A bright-red soufflé. Kien-long, 1736-1796. Height, 11 inches; diameter, 6¼ inches. Carved stand.

961 Vase. Bottle shape. Red glaze, of even quality. Height, 11¾ inches; diameter, 6¼ inches. Yung-cheng, 1723-1736. Carved teak stand.

962 Vase. Bottle shape. Coral-red glaze. Two lizards in turquoise in high relief. Height, 11½ inches; diameter, 6 inches. Carved stand.

962

963 Bottle. Slender neck Fine red glaze slightly crackled, and showing transparent quality around the neck. Height, 13¼ inches; diameter, 6½ inches. Carved stand.

964 Vase. With flaring neck. Fine red glaze, of smooth and lustrous quality. Yung-cheng, 1723-1736. Height, 11½ inches; diameter, 7½ inches. Stand.

965 Bottle. Slender neck. Covered with a brilliant red soufflé. Kien-long, 1736-1796. Height, 11¾ inches; diameter, 6 inches. Carved stand.

966 Vase. With flaring top. Fine red glaze. Height, 12 inches; diameter, 7 inches. Seal-mark, Kien-long, 1736-1796. Carved stand.

967 Vase. Double lozenge shape, with handles. Turquoise glaze, with fine crackled surface. Height, 13 inches; diameter, 8 inches by 4¼ inches. Stand.

968 Vase. Square shape. The eight trigrams in relief across the corners, and the mystic circle Yang-Yin. Covered with brilliant sea-green crackle, of liquid quality. Height, 14¼ inches ; diameter, 6¾ inches.

969 Vase. Bottle shape, with long, cylindrical neck. Chocolate-red glaze. Height, 12¼ inches ; diameter, 5 inches. Carved stand.

970 Vase. Bottle shape. Red soufflé, of brilliant quality. Seal-mark in blue at the foot. Kien-long, 1736-1796. Height, 7¾ inches ; diameter, 4⅝ inches. Carved stand.

971 Vase. Beaker shape. With handles and raised head ornaments. Transparent amethystine glaze. Height, 11½ inches ; diameter, 5½ inches. Carved stand.

972 Incense Burner. With handles. Fine apple-green glaze, minutely crackled. Height, 7½ inches ; diameter, 5½ inches. Carved teak cover and stand.

973 Large Jardinière. Ovoid shape, with gilt dragons in relief and projecting heads. Covered with coral-red. Height, 9 inches ; diameter, 15 inches. Has raised stand.

974 Jardinière. Coral-red glaze ; white chain-band in relief. Height, 5 inches ; diameter, 10½ inches. Stand.

975 Bottle. Cabinet size. Red soufflé. Height, 12 inches ; diameter, 6½ inches. Carved stand.

976 Vase. Pear-shaped, with curved neck. Red flambé. Height, 12½ inches ; diameter, 8 inches. Carved stand.

977 Vase. Ovoid body, with tall, wide neck ; an almost unique form. A rich mottled red glaze ; starts from the rim with sang de bœuf, and melts into the various shades of that color. The base and interior of neck disclose the texture and quality which distinguish only the finest pieces of this rare and beautiful production. These pieces are ascribed by Chinese authorities to the reign of Wan-li, 1533-1620, and are said by them to have been made by a celebrated family of potters who conducted the Lang furnaces at King-te-chin. Height, 15½ inches ; diameter, 8 inches. Stand.

978 Tall Vase. Oviform. Sang de bœuf, or dragon's-blood glaze of the most brilliant quality, starting at the neck in light and transparent effects, and shading to dark crimsons. The interior of the neck and the base show a fine, ivory-white paste. Height, 16½ inches ; diameter, 7½ inches.

979 Large Bottle. With engraved arabesque and floral design, and conventional palm-leaf border. Covered with a finely-crackled turquoise glaze. The neck is richly mounted in silver, with gold and enameled floral design. Height, 14 inches; diameter, 8¼ inches. Carved stand.

980 Bottle. Red glaze. Height, 13 inches; diameter, 7 inches. Seal-mark, Kien-long, 1736-1796. Carved stand.

981 Bottle. Red glaze. Height, 11¾ inches; diameter, 7 inches. Silver inlaid stand.

982 Cabinet Vase. Bottle form, with flaring neck. Red glaze. Height, 12 inches; diameter, 7 inches. Kien-long, 1736-1796. Stand.

983 Cabinet Bottle. Fine red soufflé. Height, 12½ inches; diameter, 6½ inches. Kien-long, 1736-1796. Stand.

984 Flower Vase. Broad balustre form, with elephant's-head handles. Turquoise glaze; engraved archaic borders in relief. Height, 10⅛ inches; diameter, 8⅛ inches. Carved teak stand.

985 Vase. With long neck. Sang de bœuf, of deep and brilliant quality. Height, 14 inches; diameter, 6¾ inches. Stand.

986 Bottle. Brilliant red glaze. Height, 12 inches; diameter, 7 inches. Carved stand.

987 Vase. Bottle shape. Covered with a deep-red glaze. Height, 10⅝ inches; diameter, 6 inches. Kien-long, 1736-1796. Stand.

988 Vase. Bottle shape. Deep-red glaze. Height, 14 inches; diameter, 6½ inches. Seal-mark, Kien-long, 1736-1796. Stand.

989 Vase. Bottle shape, with wide base. Lapis-lazuli blue, of even quality, on fine paste. Seal-mark, Kien-long, 1736-1796. Height, 7¾ inches; diameter, 5 inches. Carved stand.

990 Vase. Bottle shape. Cabinet size. Dark red. Height, 9¾ inches; diameter, 4¾ inches. Kien-long, 1736-1796. Stand.

991 Bottle. Red glaze. Height, 11½ inches; diameter, 6¼ inches. Stand.

992 Vase. Pear-shaped, with flaring neck; graceful form. Light sang de bœuf of transparent quality. Height, 8½ inches; diameter, 4¾ inches. Carved stand.
From the Comte de Semalle collection.

993 Large Bottle. Deep turquoise, with crackled surface. Height, 16½ inches; diameter, 9 inches. Stand.

994 Vase. Biberon shape, with small neck. Fretted borders, and palm-leaf band in slight relief in the paste, and covered with blue glaze. Kien-long, 1736-1796. Height, 17 inches; diameter, 11 inches. Stand.

995 Large Vase. Octagonal shape, with narrowing neck and contracted base. Pearl crackled glaze of even texture. Seal-mark, Kea-king, 1796-1821. Height, 13 inches; diameter, 6¾ inches.

996 Vase. Melon-shaped, with scalloped and flat indented rim. Covered with a deep and brilliant red flambé, shading to clair de lune at the neck and base. Fine quality. Height, 10 inches; diameter, 7½ inches. Kien-long, 1736–1796. Stand.

997 Bottle. Globular body and long, straight neck. Covered with a rich red soufflé, of dark shade. Height, 11¾ inches; diameter, 7 inches. Silver inlaid stand.

998 Vase. Bottle shape. A beautiful red glaze of flawless quality. Height, 11 inches; diameter, 6 inches. Seal-mark, Kien-long, 1736-1796. Stand.

999 Vase. Tall neck, sustained and surmounted by handles. Shows influence of European models. Heavy paste, with transparent violet glaze crackled, and ruby markings at the base and neck. Fine quality. Height, 11¼ inches; diameter, 5½ inches. Stand.

1000 Vase. Bottle shape, with spreading neck. Fine even red soufflé of delicate quality. Seal-mark, Kien-long, 1736–1796. Height, 11½ inches; diameter, 7 inches. Carved stand.

1001 Bottle. Globular body. Height, 9⅛ inches; diameter, 5½ inches. Carved stand.

1002 Vase. Pear-shaped, with flaring neck. Covered with a brilliant soufflé. Kien-long, 1736–1796. Height, 10⅛ inches; diameter, 7 inches. Carved stand.

1003 Bottle. Robin's-egg glaze, with fine soufflé of even quality. Kien-long, 1736-1796. Height, 14 inches; diameter, 7½ inches.

1004 Vase. Ovoid, with spreading neck and base. Red glaze, with various shadings. The interior and the base have pale céladon on a white ground. Height, 11½ inches; diameter, 6¾ inches. Stand.

1005 Large Dish. Formed by the lotus-flower, with overlapping petals and indented edge. Covered with citron-yellow glaze of even quality. Diameter, 11½ inches. Carved stand.

1006 Large Plaque. Covered with amber-colored glaze of brilliant quality. Diameter, 15½ inches. Carved stand.

1007 Tall Vase. Sang de bœuf, of excellent quality and great brilliancy. The interior of the neck is of ivory crackled paste; the foot is unusual, being decorated with a five-clawed dragon, in green and purple enamel, over the ivory crackled paste. Height, 15½ inches; diameter, 7½ inches. Cut at the top. Teak stand.

1008 Bottle. Globular, with wide, cylindrical neck. Covered with a fine red soufflé. Kien-long, 1736–1796. Height, 12¾ inches; diameter, 8 inches. Carved stand.

1009 Bottle. Slender neck. Covered with a mottled soufflé peach glaze. Marked, Khang-he, 1661–1722. Height, 13¾ inches; diameter, 6¾ inches. Carved stand.

1010 Bottle. Slender neck. Covered with red soufflé. Kien-long, 1736–1796. Height, 12¾ inches; diameter, 6 inches. Carved stand.

1011 Vase. Pear-shaped, with flaring neck and broad base. Covered with a deep-red glaze. Height, 12 inches; diameter, 7½ inches. Carved stand.

1012 Vase. Melon-shaped body, with flaring neck. Height, 8 inches; diameter, 5 inches.

1013 Large Vase. Bottle shape; in heavy glaze of mottled grays. Kien-long, 1736–1796. Height, 20 inches; diameter, 15 inches.

1014 Large Vase. Broad ovoid shape, with receding neck and cylindrical handles. Covered with pearl-gray glaze of even quality. Seal-mark under glaze. Kien-long, 1736–1796. Height, 19¾ inches; diameter, 16 inches. Stand.

1015 Vase. Ovoid body, with curved neck and elephant's-tusk handles. Mottled rose soufflé, with light and dark cloudings. Interior of the neck is in green glaze. Yung-cheng, 1723-1736. Height, 12½ inches; diameter, 7¼ inches. Stand.

1016 Vase. Pear-shaped. Carnelian-red glaze, of brilliant quality. Kien-long, 1736-1796. Height, 9 inches; diameter, 5¼ inches. Carved stand.

1017 Vase. Cabinet size. Oviform, with long neck. Red glaze, of even quality. Height, 10½ inches; diameter, 4 inches. Carved teakwood stand.

1018 Cabinet Vase. Red glaze, of very fine quality. Height, 12¾ inches; diameter, 7 inches. Kien-long, 1736-1796. Carved stand.

1019 Large Vase. Ovoid, with flaring neck. Semi-egg-shell. Turquoise, with fine network of crackle. Height, 13⅛ inches; diameter, 6¾ inches. Carved stand.

1020 Vase. Tall, pear-shaped, with short neck. Covered with a deep sang de bœuf. Mended with gold lacquer. Height, 16½ inches; diameter, 9¾ inches.

1021 Cabinet Vase. Balustre shape. Deep turquoise, with fine network of crackle. Height, 8¼ inches; diameter. 4⅛ inches. Stand.

1022 Tall Vase. Sang de bœuf, with bronze mounting at the foot, and céladon base and interior. Height, 17½ inches; diameter, 6½ inches. Mended at neck.

1023 Vase. Bottle shape, with flaring neck. Turquoise, with fine crackled surface. Height, 13½ inches; diameter, 8½ inches.

1024 Vase. Globular form. Sang de bœuf glaze, with gray shadings. The neck is richly mounted in silver by a Japanese artist. Height, 9½ inches; diameter, 7½ inches. Carved stand.

1025 Vase. Oviform, with spreading neck. Covered with a heavy red crackled glaze. Height, 11 inches; diameter, 7 inches. Carved stand.

1026 Vase. Oviform, with broad neck. Covered with pale-red glaze of even quality. Height, 10½ inches; diameter, 7½ inches. Carved stand.

1027 Large Vase. Turquoise glaze, with finely crackled surface. Height, 12¾ inches; diameter, 8 inches. Mended at rim. Has stand.

1028 Large Bottle. Dragon's-blood, or sang de bœuf glaze. This example is one of the best of the red varieties. A flawless piece. Height, 18 inches; diameter, 9 inches. Carved stand.

1029 Vase. Tall, semi-cylindrical. In transparent red glaze, with various delicately shaded tones of that color, and slightly crackled surface. Has a foot of great perfection. Khang-he, 1661–1722. Height, 16 inches; diameter, 7 inches. Stand.

1030 Vase. Deep turquoise, with arabesque relief ornamentation and palm-leaf borders at the neck and base. Crackled transparent surface. Height, 12¼ inches; diameter, 7¾ inches. Richly carved stand.

1031 Pilgrim Bottle. Height, 6½ inches; diameter, 4½ inches. Kien-long, 1736–1796. Carved stand.

1032 Vase. Shape of pilgrim bottle, with curious lizards forming handles. Covered with citron-yellow crackled glaze. The foot is green and has three incised marks. Carved stand.

1033 Small Vase. Ovoid form, with flaring neck. Fine crackled mustard-yellow glaze. Height, 4 inches; diameter, 2 inches. Carved stand.

1034 Teapot. Covered with dull gilding, to imitate old gilt bronze. Height, 5¼ inches; diameter, 4¼ inches.

1035 Vase. Bottle shape, with wide base. Lapis-lazuli blue glaze of uniform quality. Seal, Kien-long, 1736–1796. Height, 10¼ inches; diameter, 7 inches. Stand.

1036 Large Jar. Ovoid shape, with small neck. Dark purple glaze. Interior of neck is in céladon. Engraved mark, Yung-cheng, 1723–1736. Height, 13 inches; diameter, 9 inches. Stand, with small green ivory insertions.

1037 Small Vase. Bottle shape, with flaring neck. Covered with finely crackled apple-green glaze, of even quality. Height, 3¼ inches; diameter, 1½ inches.

1038 Small Incense Burner. Deep turquoise glaze, with crackled surface. Perforated cover, with dog Foo. Height, 6¼ inches; diameter, 3½ inches. Stand.

1039 Vase. Balustre form. Covered with a brilliant sang de bœuf, with crackled surface. Height, 13¾ inches; diameter, 18½ inches. Stand.

1040 Vase. Double lozenge shape, with elephant's-tusk handles. Transparent turquoise, with network of fine crackle. Height, 13 inches; diameter, 5½ inches by 4 inches. Stand.

1041 Small Cabinet Vase. Balustre shape. Has sunken medallions in archaic design on dotted ground. Covered with heavy green transparent glaze. Small bracket handles. Height, 5½ inches; diameter, 2 inches.

1042 Vase. Cabinet size. Biberon shape. Red flambé of fine quality. Height, 7 inches; diameter, 4¼ inches. Stand.

1043 Vase. Cabinet size. Oviform, with wide flaring neck. Covered with copper-colored glaze; metallic soufflé surface. Height, 8¾ inches; diameter, 4 inches. Carved stand.

1044 Small Vase. Square shape. Covered with fine crackled mustard-yellow glaze; green interior. Height, 5 inches; diameter, 2 inches. Stand.

1045 Vase. Cabinet size. Bottle shape. Covered with a heavy red mottled glaze, with dashes of green and olive. Height, 8½ inches; diameter, 5¼ inches. Carved stand.

1046 Vase. Turquoise glaze, with fine crackled surface. Height, 10 inches; diameter, 6½ inches. Carved stand.

1047 Vase. Ovoid body and gently flaring long neck. Sang de bœuf glaze, of brilliant quality. Height, 14 inches; diameter, 6¾ inches. Khang-he, 1661–1722. Stand.

1048 Vase. Tall, square shape. Covered with turquoise glaze, of even quality. Height, 12 inches; diameter, 4½ inches. Stand.

1049 Two Jardinières. Clouded turquoise glaze. Height, 5¾ inches; diameter, 9 inches.

1050 Large Vase. Tall, ovoid body, with spreading neck. The body is deep sang de bœuf, with dark dragon's-blood streaks. The neck shows light céladon, with brilliant ruby, and the base is in pale céladon, with crackle. Height, 20¾ inches; diameter, 9 inches. Carved stand.

1051 Tall Bottle. Long neck. Engraved dragon in the paste; covered with a dark turquoise crackle of uniform quality. Height, 16½ inches; diameter, 8 inches. Carved stand.

1052 Small Vase. Gourd shape. Covered with fine crackled mustard-yellow glaze. Height, 5 inches; diameter, 2⅝ inches. Stand.

1053 Vase. Bottle shape. Red glaze. Height, 12 inches; diameter, 6½ inches. Carved stand.

1054 Bottle. Rose glaze, of even quality. Height, 9½ inches; diameter, 5½ inches. Carved stand.

1055 Vase. Pear-shaped, with flaring neck. Covered with brilliant red glaze. Height, 10½ inches; diameter, 7 inches. Carved stand.

1056 Vase. Bottle form. Red glaze. Height, 10¼ inches; diameter, 5½ inches. Stand.

1057 Bottle. Red glaze; even quality. Height, 10 inches; diameter, 6 inches. Stand.

1057½ Vase. Bottle shape, with spreading neck. Red glaze. Seal-mark, Kien-long, 1736-1796. Height, 11½ inches; diameter, 7 inches. Carved stand.

1058 Vase. Flambé, with purplish gray markings. Silver rim at top. Height, 12 inches; diameter, 8 inches. Carved stand.

1059 Large Jar. Ovoid shape. Covered with pearl glaze, of even quality. Seal-mark, Kien-long, 1736-1796. Height, 12¾ inches; diameter, 10 inches. Carved stand.

1060 Tall Vase. Oviform, with small flaring neck. Covered with green glaze, stippled with black. Palm-leaf border at neck. Height, 13¾ inches; diameter, 8 inches. Carved stand.

1061 Vase. Tall, cylindrical shape. Turquoise glaze in mottled and crackled effects, with imperial dragon modeled in low relief, clouds and fret-borders. Height, 14¾ ins.; diameter, 6½ inches. Stand.

1062 Vase. Deep turquoise glaze, with a fine network of crackle. Bears an apocryphal mark in four characters at the neck—Ching-hwa, 1465-1488. Height, 13 inches; diameter, 8 inches. Carved stand.

1063 Vase. Pear-shaped, with small, flaring neck. Covered with carnelian-red glaze, of fine quality. Yung-cheng, 1723-1736. Height, 9½ inches; diameter, 6 inches. Carved stand.

1064 Bottle. Cabinet size. Red glaze, of even quality. Yung-cheng, 1723-1736. Height, 8½ inches; diameter, 4½ inches. Carved stand.

1065 Vase. With flaring neck and elephant's-head handles. Deep turquoise glaze, with network of crackle. 1661-1722. Height, 13¾ inches; diameter, 7½ inches. Carved stand.

1066 Small Incense Burner. Turquoise glaze, with fine crackle. Cover perforated, and surmounted by dog Foo. Height, 6½ inches; diameter, 4 inches.

1067 Vase. Bottle form. Carnelian-red glaze. Seal-mark, Kien-long, 1736–1796. Height, 11 inches; diameter, 6 inches. Carved stand.

1068 Vase. Bottle form. Covered with red glaze of fine quality. Height, 11¼ inches; diameter, 6¼ inches. Carved stand.

1069 Vase. Carnelian-red glaze of brilliant quality. Yung-cheng, 1723–1736. Height, 9 inches; diameter, 5¼ inches. Carved stand.

1070 Bottle. Broad, flattened form. Covered with heavy turquoise glaze, with crackled surface. Kien-long, 1736–1796. Height, 10 inches; diameter, 8¾ inches. Stand.

1071 Stand. Porcelain. Turquoise glaze, with crackle. Height, 5 inches; diameter, 7 inches.

1072 Incense Vase. Sang de bœuf, shading into various lighter tones. Interior of céladon crackled glaze. Rim and foot silver mounted. Perforated silver cover, with dragon and clouds in repoussé and chased design. Height, 8 inches; diameter, 9½ inches. Stand.

1073 Vase. Square, with cylindrical neck and base. Turquoise glaze, with fine crackle. Ornamented corners, with raised lines forming broken squares. Height, 11 inches; diameter, 4⅛ inches.

1074 Large Vase. Oviform, with broad neck. Elephant's-tusk handles. Covered in lavender-blue glaze, with arabesques in low relief around the body. An example of superior excellence. Kien-long, 1736–1796. Height, 20½ inches; diameter, 15½ inches.

1075 Large Vase. Oviform, with wide flaring neck, and bamboo handles. Covered in deep-blue glaze of even quality. Height, 23 inches; diameter, 16 inches.

1076 Large Vase. Ovoid, with handles. Covered with a pearl-gray glaze of even quality. Height, 13½ inches; diameter, 10 inches. Seal-mark, Yung-cheng, 1723–1736. Carved stand.

1077 Large Bottle. Globular body, with cylindrical neck. Lapis-lazuli glaze of even quality. The base has white glaze and orange-peel surface, with Kien-long seal-mark in blue, 1736–1796. Height, 21¾ inches; diameter, 17 inches.

A COLLECTION OF SNUFF-BOTTLES

The series of stone snuff-bottles in this collection are of especial interest, as they embrace, for their number, a large series of different mineral specimens. Among these may be mentioned feit-sui, jadeite, or imperial jade, lapis lazuli, rock crystal, green turquoise, smoky quartz, bloodstone, sardonyx, jaspery agate, mocha stone, malachite, onyx, fossil marble, and pink oriental alabaster. Many of these, more especially the rock crystal and smoky quartz, are interesting for their intricate and delicate hollowing out, also for the manner in which the mottlings of the various colored agates have been utilized in the carving to represent apes, birds, flowers, and other forms.

GEORGE FREDERICK KUNZ.

1078 Oriental Snuff-Bottles. 221 specimens in carved jade, agate, rock-crystal, lapis-lazuli, Pekin lacquer, cloisonné enamel, carved Chinese glazes, porcelains, and metal work, etc. Contained in two handsome rosewood cabinets, the doors of which have panels of Santo Domingo mahogany carved in floral design, besides other natural woods, and are inlaid with pearl, lapis-lazuli and malachite. Made to order, from special designs, by Messrs. Herter Bros. for Mrs. M. J. Morgan.

NOTE.—This collection includes the snuff-bottles formerly the property of Comte de Semalle, a member of the French Legation at Pekin, 1873–1885, with additions made by Mrs. Morgan. Connoisseurs acknowledge it to be one of the most complete and remarkable in the country.

MISCELLANEOUS OBJECTS

1079 Carved Cylinder. White marble. A masterly piece of Chinese workmanship; representing a series of five-clawed dragons and waves or clouds in relief work and undercutting. Height, 6 inches; diameter, 4½ inches. Carved stand.

From the Comte de Semalle collection.

1080 Figure of a Boy. Carved in Chinese soap-stone, and colored. Represented in a rich costume, holding a basket of flowers in the left hand, and standing on a base perforated to represent rocks. Height, 13⅛ inches; diameter, 6 inches. Red lacquer platform.

1081 Large Vase. Balustre shape. Chinese wood, carved to represent a fountain of water, a dragon in relief encircling the neck. Height, 2¼ inches; diameter, 10½ inches. Carved stand.

1082 Large Bottle. Long, cylindrical neck. Ancient brown pottery. Has in relief a conventional dragon in arabesque lines of primitive design. Height, 12¼ inches; diameter, 8 inches.

1083 Vase. Cabinet size, with lizard handles. Height, 9 inches; diameter, 6 inches. Carved stand.

1084 Vase. Cabinet size. Oviform, with small neck. Covered with a heavy turquoise and brown flambé with slightly crackled surface. Height, 8⅛ inches; diameter, 4½ inches. Carved stand.

1085 Tall Vase. Ovoid shape, with flaring neck. Covered with a heavy, variegated glaze. Height, 19½ inches; diameter, 9 inches. Teakwood stand.

1086 Vase. Cabinet size. Oviform, with small neck. Covered with a heavy turquoise, brown and green flambé. Height, 9⅝ inches; diameter, 5¼ inches. Engraved seal-mark, Kien-long, 1736-1796. Carved stand.

1087 Small Cabinet. Teakwood, containing porcelain panels finely decorated with figure and floral subjects. Height, 13⅜ inches; width, 15 inches; depth, 7½ inches.

1088 Thirteen Porcelain Panels. Decorated on both sides with figures, flowers and ornaments in various transparent glazes on white ground. Height, 9⅛ inches; length, 10¼ inches.

1089 Vase. Lozenge shape. Covered with an iridescent marbleized glaze, with crackled surface. Has the Pat-kwa trigrams in relief. Height, 9 inches by 5 inches. Carved stand.

1090 Large Lantern. With pedestal of Hirado porcelain. Decorated in blue with arabesque medallions, panels, etc. The column is encircled by a white dragon modeled in high relief upon a blue decorated ground representing waves and spray. Height, 46 inches; diameter at base, 12 inches; diameter at top, 17½ inches.

1091 Massive Bronze Bell. Utilized as a flower vase; has relief ornaments and dragon handle. A fine specimen of Japanese workmanship, with elaborate teak stand.

SALE, MONDAY AFTERNOON, APRIL 18TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

SATSUMA

1092

1092 Cabinet Vase. Cylindrical, with narrow neck. The decoration consists of red palm-leaf borders and raised gilding, and broad band in tesselated design, with green and blue diamond-shaped vignettes on gold ground. Height, 5½ inches; diameter, 2½ inches.

1093 Bowl. Shallow shape. Medallion decoration containing figures, etc., surrounded with brocaded design in raised gilding, and with enameled borders. Height, 2½ inches; diameter, 7½ inches.

1094 Tray. Oblong shape, with flat handles. Decorated with diaper border, chrysanthemum medallions in enameled painting and raised gilding. Height, 2 inches; length, 7¾ inches; width, 3½ inches.

1095 Small Tray. Oblong fluted shape. Has a delicate floral decoration in colors with gold tracery, and two crests in red and blue. Height, 1¾ inches; length, 7 inches; width, 5½ inches.

1096 Large Vase. Globular base, with ovoid neck and dolphin handles. Decorated with peony and butterfly in medallions, which are surrounded by floral border on a blue ground; around the neck is a border and chrysanthemums in blue enamel. Height, 12 inches; diameter, 8 inches.

1097 Small Vase. Bottle-shaped. Peony and butterfly decoration in red and green enamel, gilt tracery and cloudings. Buff texture, with crackled glaze surface. Height, 8 inches; diameter, 2¾ inches.

1098 Vase. Balustre shape. Vignettes containing conventional floral decoration in red and green enamels with gilt outlines. Height, 8 inches; diameter, 4½ inches.

1099 Two Vases. Ovoid, with square shoulder and flaring neck. Decorated with groups of children at play, various enamels on a buff crackled ground. Height, 8¼ inches; diameter, 3¾ inches.

1100 Large Bowl. Old satsuma. Exquisitely decorated with chrysanthemums and arabesques in red, blue, green and gold; finely crackled surface. Height, 3⅜ inches: diameter, 7⅜ inches. Silk bag.

1101 Teapot. Red blossoms outlined with gold, connected with blue stems; finely crackled. Height, 4¾ inches.

1101

1102 Koro. Hexagonal. Arabesque borders in gold, panels containing a series of gold-outlined representations of the dog Foo and a red ribbon. Top is perforated with chrysanthemum pattern. Oxydized silver cover, inlaid with gold. Buff crackled texture. Height, 4 ins.; diameter, 5⅛ ins.

1103 Small Incense Burner. Oblong shape, with cover. Arabesque and lotus medallions and borders in red and green enamel, with gilt outlines. Height, 4 inches; length, 4 inches; width, 2¾ inches.

1104 Incense Burner. Decorated with butterfly and chrysanthemum borders encircling the neck and shoulders, in heavy blue, green, and red enamels, with gilt lines. Has oxydized silver cover, of open-work design with shakudo and gold inlaid ornamentation. Height, 8½ inches; diameter, 7 inches.

1105 Large Vase. Oviform, with small handles. Decorated with chrysanthemum flowers and other designs in red, green and gold; light cream-color. Height, 14½ inches; diameter, 7 inches. Stand.

1106 Large Vase. Ovoid body, with wide flaring neck. Decorated with clusters of chrysanthemums and other designs in various shades of red and green, with gold tracery, on pale cream-color. Height, 15¾ inches; diameter, 9 inches.

1107 Large Vase. Similar to the foregoing. Height, 15⅞ inches; diameter, 9 inches.

1108 Large Vase. Globular base, with ovoid neck, with dolphin in relief. Medallions decorated with peonies and butterflies in blue and gold; red and gold border of fret design. The neck is ornamented with chrysanthemum crests and arabesques. Height, 12¼ inches; diameter, 7½ inches.

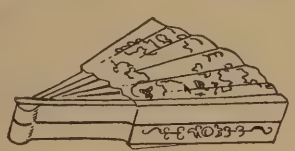
1109 Tripod Koro. Old Chinese form, raised feet with upturned handles. Pale yellow, with crackled glaze. Medallion decoration of children at play; floral and diaper borders in various colors and gilding, The cover is perforated and surmounted with the dog Foo. Height, 10½ inches; diameter, 6½ inches.

1110 Vase. Barrel shape. Satsuma; of light-cream paste. Decoration consists of dispersed symbols and ornaments. Height, 8½ inches; diameter, 6 inches.

1111 Cabinet Vase. Satsuma. Low, spreading base, with three small conical feet, and square, curved neck, slightly decorated with borders and leaf-shape pendants. Height, 7½ inches; diameter, 4½ inches.

1112 Teapot. Flattened shape, with long spout. Raised ornamentation of grotesque dragons. Has impressed mark of the maker. Height, 4 inches; diameter, 6 inches.

1113 Small Perfume Box. Fan shape. Chrysanthemum decoration, with gilding. Dimensions, 3½ inches by 3 inches.



1113

1114 Vase. Tall ovoid shape. Fine buff crackle; decorated with clusters of chrysanthemums and butterflies, etc., in various colors and gold. Height, 17¼ inches; diameter, 10 inches.

1115 Large Jar, with Cover. Decorated with clusters of chrysanthemums in various colors on a pale buff crackled ground. The cover is decorated and surmounted by a large and a small dog Foo. Height, 29½ inches; diameter, 13½ inches.

1116 Two Bottles. Gourd shape, with handles formed by twisted stems with leaf fastenings. Richly decorated with figures of daimios and samurai retainers in fine costumes. The enameling and gilding are slightly raised. Height, 8 inches; diameter, 5 inches.

1117 Large Plaque. Rich brocaded decoration. The central panel represents a Japanese historical marine scene, and shows warriors on vessels in combat. The borders are in solid and raised gilt arabesque design; one in imitation of jewels inlaid in gold. Modern. Diameter, 11¾ inches.

1118 Teapot. Cylindric shape. Decorated with peacocks and flowers on a buff crackled ground. Height, 8½ inches; diameter, 4½ inches.

1119 Small Koro. Cylindrical. Decorated with floral sprigs in dark-blue enamel on buff crackled ground. Height, 2¼ inches; diameter, 2¾ inches.

1120 Small Tripod Koro. Decorated with floral designs in natural colors and gilding. Cover is of gilt bronze, with circular diaper perforation. Height, 5 inches; diameter, 5 inches.

1121

1121 Small Vase. Pear shape, with handles. Decorated with disconnected fragments of geometrical diaper and blossom design in red, green and blue enamel, with gilding in relief. Height, 7 inches; diameter, 3¼ inches.

1122 Small Vase. Bottle shape. Decorated with various designs in finely combined colors and gold. Height, 6¼ by 3½ inches.

1123 Large Jar, with Cover. Ovoid shape. Fine ivory surface. Decorated with medallions in blue and gold, in which are two baskets filled with peonies and blossoms painted in various tones of red and green with gold tracery. On shoulder are a series of floral and arabesque medallions, over which hangs a red cord, looped and tied, with long tassels. Height, 17½ inches; diameter, 10½ inches.

1124 Tripod Koro, or Incense Burner. Red arabesque panels, and floral designs in various glazes and gilding. Perforated cover with border decoration, surmounted by a dragon. Height, 7¼ inches; diameter, 6 inches.

1125 Hibachi. Globular shape. Floral and blossom decoration in various enamels and gilding, on dark-buff crackled ground. Height, 8½ inches; diameter, 7 inches.

1126 Hibachi. Globular shape. Small crackle on buff ground. Decorated with fans in various colors and gilding, irregularly dispersed. Perforated border, in broken arabesque design, surrounding the shoulder. Height, 9 inches; diameter, 7 inches.

1127 Large Jar. Ovoid shape. Ivory tinted and finely crackled surface decorated with two large circular medallions, the sacred bird of Paradise, flowers and other designs. Brocaded cloth cover. Height, 14 inches; diameter, 10½ inches.

1128 Two Vases. Melon-shaped body, with square flaring neck. The flat encircled panels hanging from the shoulder are in feathered diaper design of various colors; red arabesque ornamentation, relieved by gold. Height, 11¾ inches; diameter, 7¼ inches.

1129 Hibachi. Globular, with three mask-shaped feet and small handles. Decorated with fan-shaped vignettes in diaper and floral design. The shoulder has oblong perforations. Height, 9½ inches; diameter, 7¼ inches.

1130 Two Vases. Pear shape. Medallions in various forms with landscape, floral, and bird decoration, carefully executed; gilt arabesque ground, with red chrysanthemums. Height, 7¾ inches; diameter, 4½ inches.

1131 Cup. Floral decoration in natural colors and gilding. Height, 2½ inches; diameter, 3½ inches.

1132 Small Teapot. Gourd shape. Decoration is a peony flower medallion, with red and gold circular outlines. Height, 4½ inches by 4 inches. Silver stopper.

1133 Teapot. Egg form. Decorated with red chrysanthemums, old foliage and tracery. Height, 4½ inches; diameter, 3¼ inches.

1134 Small Bottle. Cylindrical, with small neck. Floral medallions with chrysanthemums and peonies connected by rich floral band in various enamels and gilding. Height, 5½ inches; diameter, 2½ inches.

1135 Large Tea Bowl. Medallion design containing the dog Foo; green butterfly ornaments, on ground of jet black enamel. Impressed potter's mark. Height, 3⅝ inches; diameter, 4⅝ inches. Silk bag.

1136 Small Tray. Oval shape. Decoration of floral sprigs in various colors and gilding. The rim is composed of overlapping leaves. Height, 1¾x7½ inches.

1137

1137 Small Koro. Globular shape. Decorated with chrysanthemums in various colors with gilt tracery. Has perforated cover, in gilt diaper design. Height, 4½ inches; diameter, 5 inches.

1138 Tea Bowl. Deep shape. Decorated with peony plants, and the dog Foo playing with cord and gilt ball, in various enamels and gilding. Paste of fine quality; bears the potter's impressed scroll-mark. Height, 3¾ inches; diameter, 4¾ inches.

1139 Shallow Bowl. Exterior is decorated with landscape, flora, fowl, etc., in natural colors and gold. Interior has fretted border at the rim, and an old character mark in green and gold at the bottom. Foot bears the circular potter's mark. Height, 2¼ inches; diameter, 5½ inches.

1140 Small Vase. Ovoid shape. Dark-buff paste. The decoration consists of bouquets in Japanese holders, with a narrow border and four crests of the Prince of Satsuma at the neck. Height, 6½ inches; diameter, 3½ inches.

1141 Vase. Imitation of a brocaded cloth, tied in the centre and forming a bag. Rich decoration, including floral medallions, dragon and Ho-o bird, blossoms, etc., on gold diaper ground. The foot bears the impressed mark of the maker. Height, 11½ inches; diameter, 7½ inches.

1142 Cabinet Vase. Pear shape, with handles. Decorated with various diaper designs in raised enamels and gilding. Medallions represent an open picture-book, and show miniature figures and birds carefully executed. Height, 7 inches; diameter, 3¼ inches. Modern. Signed by the artist. Stand.

1143 Small Dish. Decorated with blossoms in various colored enamels, with gilt tracery. Diameter, 5 inches.

1144 Perfume Box. Gray paste with small crackle, decorated with fret-borders in pale blue and gilding. Modern. Height, 2 inches; length, 5 inches; width, 3½ inches.

1145 Tea Bowl. Exterior is covered with jet black enamel, with lotus-leaves in reserve, and decorated in diaper designs with various enamels and gilt tracery. Has a silver rim. Height, 3 inches; diameter, 4½ inches. Silk bag.

1146 Ornamental Stand, with Small Figure of Boy. Fine crackle. The boy is represented in a tastefully decorated costume, and holds a fan in one hand. The stand is decorated with a basket-pattern border in blue and green, with delicate gilt lines, and has corner pieces. Height, 10¼ inches; width, 6 inches.

1147 Bottle. Pear shape, with stopper. Decorated with magnolia, peony, etc., in various colors and gold. Height, 9 inches; diameter, 3½ inches.

1147

1148 Large Square Vase. Satsuma. Heavy cream-colored glaze, with fine crackle. The decoration is dispersed over the surface, and consists of medallions in diaper and floral designs, and conventionalized ferns in various colors and raised gilt outlines. Specimen of supreme quality. Height, 10¾ inches; diameter, 6¼ inches.

1149 Shallow Dish. Shape of a Greek cross. Decorated with crest in blue and gold, and pear-shaped symbol in red with gold outline. Height, 1⅛ inches; diameter, 5⅜ inches.

1150 Tea Bowl. Entirely covered with black glaze. Has masses of diaper medallions in floral form irregularly grouped and in reserve, and is decorated in brocaded style with various enamels with raised gilt lines. Potter's scroll-mark at the foot. Height, 2⅞ inches; diameter, 4⅜ inches. Stand.

1151 Flower Vase. Pail shape. Decorated with masses of chrysanthemums in red and blue enamel with gilding, on an irregular watered ground. Height, 13½ inches; diameter, 7½ inches.

1152 Jar, with Cover. Ovoid form. Red chrysanthemums and peony decoration; grasses and ferns in green enamel and gold tracery, with arabesque and scallop borders, around the neck and shoulder. The cover has black and gold vignette, with red chrysanthemum decoration. Height, 9½ inches; diameter, 6 inches.

1153 Tea Bowl. Satsuma. Exterior and interior are partly covered with black glaze in moon-like outline; decorated with flowers in various glazes and gilt outline. Height, 2⅞ inches; diameter, 4⅜ inches. Silk bag.

1154 Tea Bowl. Decoration representing various mythological deities; one accompanied by a tiger. Silvered metal rim. Height, 2⅞ inches; diameter, 4½ inches.

1155

1155 Small Incense Burner. Vignette decoration, peonies, and border in red and green, with raised gilt lines. Has perforated silver cover. Height, 3 inches; diameter, 2 inches.

1156 Small Bottle. Pear-shaped, with long neck. Gray crackle, brilliant glaze, floral decoration. Height, 5¼ inches; diameter, 1½ inches. Stand.

1157 Tall Vase. Oviform. Decoration consists of fans, gold and enameled chrysanthemums and other blossoms, and the Kirimon crest of the Mikado. Floral medallion border at the neck. Height, 13¾ inches; diameter, 6½ inches.

1158 Large Vase. Ovoid shape, with low, cylindrical neck. Decorated with large clusters of chrysanthemums in various colors and outlined with gilt tracery; star-pointed scallop border in blue and gold encircling the neck. Height, 19¼ inches; diameter, 11 inches.

1159 Large Vase. Ovoid shape, with flaring neck. Very fine glaze. Decoration of arabesque in blue, symbols in red and green, with raised gilt tracery and borders at foot and neck. Height, 12½ inches; diameter, 6 inches.

1159

1160 Incense Burner. Old Chinese shape. Border decoration in various glazes and gilding. Has perforated cover, surmounted by dog Foo. Height, 10¾ inches; diameter, 7½ inches.

1161 Koro. Medallions decorated with dragons, birds and other designs in red and gold. The cover is topped with fruit, modeled in relief. Height, 10 inches by 8¼ by 4 inches.

1162 Perfume Koro. Circular shape, with floral decoration in raised enameling on a dull gold ground. The cover has perforations in foliage design, with the flowers in low relief and glazed in colors. The dog Foo surmounts the top. The rim of Koro and cover are of silver. Height, 6 inches; diameter, 7½ inches.

1163 Large Temple Koro. Ovoid shape. Decorated with dragon in Chinese character, and the dog Foo in raised gold. The surface is divided by an endless scroll or waved line in gold; encircling the rim is an arabesque and fret border in gold and red. Has a perforated silver cover, with dragon in repoussé chased. Height, 10 inches; diameter, 12 inches.

1163

1164 Tall Vase. Pear shape, with flaring neck. Bamboo design, decorated with various groups of children at play in a garden, with palm-trees, bamboo and other foliage. Arabesque border at the base. Height, 32½ inches; diameter, 14 inches.

1165 Tall Vase. Companion.

1166 Large Vase. Basket design. Raised medallions in irregular form, in which are flowers, birds, and animals, etc., painted in natural colors relieved by gold. Height, 13⅝ inches; diameter, 9 inches.

CARVED PEKIN CINNABAR LACQUERS

1167

1167 Teapot. Earthenware. Exterior entirely covered with cinnabar lacquer of Pekin; arabesque design finely carved in relief. Height, 4⅝ inches; diameter, 4 inches. Seal-mark, Kien-long, 1736-1796. Cloth stand.

1168 Small Perfume Box. Deeply carved prune blossoms on wave pattern ground. Height, 1½ inches; diameter, 3 inches. Black lacquer interior.

1169 Pair of Candlesticks. Tall, square and cylindrical form. Carved in bold relief, with mountain scenery and the Pa-Sien, or eight immortals. Lower surface finely fretted. Height, 17¼ inches ; diameter, 3 inches. Stands and top pieces.

1170 Two Vases. Cylindrical form. One has landscapes and figures carved in bold relief, showing the eight immortals examining a scroll ; on the other are landscape and figures of ladies with flowers and fruit, etc. Height, without stand, 5 inches; diameter, 5½ inches. Carved teakwood stands with platform.

1171 Large Sectional Box. Double lozenge shape. Carved medallions and floral borders. Landscape scene on the cover; deeply carved. Height, 9¼ inches ; length, 12¼ inches.

1172 Jardinière. Arabesques, landscape and figure vignettes carved in various layers. Height, 4½ inches; length, 12½ inches. Raised carved teakwood stand.

1172½ Jardinière. Companion. Height, with stand, 6¾ inches.

1173 Vase. Metal, entirely covered with the lacquer. Finely carved medallions, storks and deer; the neck has palm-leaf border on lattice pattern ground. Height, 5¾ inches ; diameter, 5¾ inches. Carved stand.

1174 Large Circular Box. The cover is ornamented with a carved landscape and figures in procession carrying emblems and floral offerings. The border is in rich arabesque carving, with symbolical designs in various depressions. Height, 6½ inches ; diameter, 14 inches. Cloth stand.

1175 Large Box. Companion to the above.

1176 Large Sectional Box. Double lozenge shape. Carved medallion and floral borders. Landscape scene on the cover, carved in bold relief. Height, 9¼ inches ; length, 12¼ inches.

1177 Sectional Vase. Square, with ovoid body. Archaic borders deeply carved on small geometrical ground ; edges and rims have key-border. Stand to match. Height, with stand, 13 inches ; diameter, 7 inches.

1178

1178 Vase. Ovoid shape, with handles. Arabesques finely carved in high relief on honeycomb ground. Height, 11½ inches; diameter, 7 inches. Companion to the Mrs. M. J. Morgan vase.

1179 Cabinet. Elaborately carved with arabesques and symbolical designs. Archaic and fret borders. The carving is in high relief upon a tan-colored ground, with a second layer of a darker shade. The interior has a series of drawers, and the top contains a loose tray with open-work edge. The hinges and handles are of ornamented bronze. Height, 18½ inches; width, 16 inches; depth, 13½ inches.

1180 Tall Stand. Leaf shape; raised on three high feet. Boldly carved arabesques, landscape and water views with figures, etc. The base is of chrysanthemum design, carved in high relief upon a diaper ground. Height, 21 inches; diameter, 14½ inches.

1181 Large Vase. Broad amphora. Elaborately carved in archaic designs. The carving is in high relief, with a second layer of black lacquer on a tan-colored ground. Height, 28 inches; diameter, 18 inches Carved stand.

1182 Large Vase. Similar.

1183 Large Vase. Flat and ovoid, with narrow base and neck; deer's-head handles. Archaic borders and panels deeply carved. Height, 29 inches; diameter, 16 inches by 11 inches. Carved stand.

JAPANESE PORCELAINS AND FAÏENCE

1184 Perfume Jar. Square shape, with small neck. Hirado porcelain. Beautiful floral design exquisitely modeled in low relief and covered with light transparent céladon, Height, 5 inches; diameter, 3½ inches.

1185 Water Vase. Persian form. Kaga porcelain. Covered with coral-red, with arabesque gilt design, in Persian character, bearing seal-mark of maker. Height, with stopper, 11¾ inches; diameter, 6 inches.

1186 Covered Bowl. Ovoid shape. Imari porcelain. Decorated with wisteria design in red, blue and green enamels and gold. Height, 5¾ inches; diameter, 4¾ inches.

1187 Bottle. Square shape. Decorated in red and gold with medallions in figure and diaper design. Height, 6½ inches; diameter, 2¼ inches.

1188 Flower Holder. Globular form, with open sides. Hirado porcelain. White glaze, with finely modeled water-spray and birds in delicate relief. Height, 6¾ inches; diameter, 7 inches.

1189 Figure of a Hawk. Shown perched on a rock. White hirado porcelain. Height, 5½ inches; diameter, 4 inches.

1190 Koro. Céladon, with arabesque foliage in low relief. Has three feet. Perforated silver cover in similar design. Height, 4⅜ inches; diameter, 5 inches.

1191 Large Plaque. Kaga porcelain. Decorated in gilt arabesque design, with eight medallions containing deities on black ground, and has gold chrysanthemums dispersed over the surface; designs suggested by an inlaid metal plaque. Diameter, 15½ inches.

1192 Vase. Diamond shape. Mino porcelain. Decorated in blue and white with chrysanthemum and arabesque design. Height, 8¼ inches; diameter, 3 inches.

1193 Small Vase. Globular base, with cylindrical neck and handles. Decorated in blue and white in fretted design, with vertical panels inscribed with Japanese characters indicative of good wishes, longevity, etc. Height, 7½ inches; diameter, 3¾ inches.

1194 Statuette of Boy with Drum. Arita ware. White glaze. Height, 2 inches.

1195 Large Plaque. Imari porcelain. Floral medallion with butterfly and blue arabesque border, interrupted by floral and dragon vignettes in red, green, and gold, on white ground. Diameter, 17¼ inches.

1196 Bowl. Square shape, with indented corners. Imari porcelain. Medallion decoration in arabesque and floral design. Height, 2½ inches; diameter, 5½ inches.

1197 Sake Cup. Pearl glaze, with birds and arabesques Impressed mark, Yeiraku. Height, 1¼ inches; diameter, 2¾ inches.

1198 Teapot. Hexagonal shape. Kutani porcelain. Decorated in arabesque and fret design with plain red medal lions and green borders. Height, with cover, 7¾ inches; diameter, 4 inches.

1199 Incense Burner. Form and glaze in imitation of egg-plant. Japanese porcelain. Bronze cover. Length, 11 inches; diameter, 4 inches.

1200 Bowl. Japanese faïence. Covered with black glaze and gilt cloudings, showing the peak of Fuzi-yama in low relief in the paste. Signed Ninsei. Height, 3½ inches; diameter, 4¾ inches.

1201 Large Jar. With cover. Octagonal shape. Céladon, ornamented with a series of sunken panels modeled in low relief. One set contains the eight Chinese immortals, mounted on various animals. These are in the yellow tone of the clay and unglazed. The lower panels are in floral design and glazed in céladon like the upper panels which contain Chinese characters appertaining to happiness, wealth and felicity. The cover contains a set of Buddhistic emblems and devices, also unglazed, and is surmounted by dog Foo. Height, 16½ inches; diameter, 12 inches.

1202 Large Plaque. Old Imari porcelain. Decorated in Chinese style with a centre medallion which shows the god of wisdom and a lady with children, borders of figure vignettes, flowers, birds, etc., on red and blue ground. The reverse side has similar decoration, and bears the inscription Kuki-choshun (fortune and longevity). Diameter, 12¼ inches.

1203 Ten Plates. Old Hizen porcelain. Decorated in Chinese style, with deep blue centre medallion showing vases with green foliage and lilies in red and gold upon white ground. The outer or rim border consists of green arabesque ornamentation with red enameled and gilt lilies; under side is decorated in blue with red flames. Diameter, 8½ inches.

1204 Large Jar. Imari porcelain. Figure and landscape in deep blue, red, yellow, green and pale blue; neck has floral border. (Slightly mended at neck with gold lacquer.) Height with cover, 16 inches; diameter, 10½ inches.

1205 Small Koro. Oviform, with perforated cover. Imari porcelain. Decorated with arabesques and chrysanthemums in green and gold on red ground. Height, 6¼ inches; diameter, 5½ inches.

1206 Censer. Cylindrical form. Floral design modeled in low relief, and covered with céladon. Perforated silver cover, with chrysanthemums, etc. Height, 5 inches; diameter, 5½ inches.

1207 Large Plaque. Kaga porcelain. Has medallion containing the dog Foo, surrounded by three petal-pointed medallions with figure decoration, on gold triangular fretted ground. The remaining field is in minute red diaper design, surrounded by a blue arabesque border, and the rim has a similar border. The reverse contains circular medallions with figures on a red decorated ground. Mark signifying happiness. Diameter, 14½ inches.

1208 Large Plaque. Imari porcelain. Decoration consists of centre medallion in red, containing two white animals and gold foliage, surrounded by blue and white borders with gilt decoration. The outer border is an elaborate design, showing the dog Foo, pomegranate, fruit, chrysanthemum blossoms, and birds, on red and gold ground. The rim border is in blue decorated with gold. The reverse border is decorated in blue arabesque design. Signed by the artist. Diameter, 18½ inches.

1209 Large Jar. Ovoid, with cover. Owari porcelain. The decoration consists of large and irregularly dispersed chrysanthemums in various colors. The base and rim borders consist of blue arabesque design with gilt foliage. Height, with cover, 11 inches; diameter, 10 inches.

1210 Small Perfume Burner. Hizen porcelain. Ovoid shape, with elephant's-tusk handles. Blue floral medallion on a cream glazed ground; remainder of surface is covered with gilt fern-leaves upon a red ground. Perforated silver cover, engraved and surmounted by dog Foo. Height, 5 inches; diameter, 4½ inches.

1211 Incense Burner. Square shape. Imari porcelain. Gilt arabesque vignettes on red ground, surrounded by blue bands and floral decoration, in green and red glaze and gold. Perforated bronze cover. Height, 7½ inches by 4¼ inches.

1212 Vase. Pear shape. Kaga porcelain. Has dragons in medallion, gold and red ground, surrounded by arabesque ornaments. Height, 11¼ inches ; diameter, 5 inches.

1213 Twelve Plates. Octagonal shape. Hizen porcelain (old Japan); decorated in blue, red and gold. Signed, Fuki Choshun (Fortune and Longevity). Diameter, 9¼ inches.

1214 Three Fruit Dishes. Arita porcelain. Have oblique panels containing various diaper and floral designs ; the reverses are decorated with blue arabesques. Diameter, 8 inches.

1215 Incense Burner. Hirado. Bell-shaped, on three ornamented legs ; raised fret band and engraved border ; silver cover. Height, 9 inches ; diameter, 5¼ inches.

1216 Large Vase. Tall cylindrical shape. Imari porcelain, richly decorated with Chinese designs. Height, 25¾ inches ; diameter, 10½ inches.

1217 Large Jar. Ovoid shape, with cover. Owari porcelain. Decoration consists of irregularly dispersed large chrysanthemums in various colors and of diapers. The base and rim borders consist of blue arabesque design with gilt foliage. Height, with cover, 11 inches ; diameter, 10 inches.

1218 Vase. Hirado porcelain. Small globular body, with broad trumpet-shaped neck ; handles formed by insects. Floral decoration in pale blue under glaze, consisting of lilies, rosebuds, dragon-fly and spider's web with spider ; engraved fret band at the rim. Height, 10½ inches by 8 inches.

1219 Vase. Pear-shaped body, with broad flaring top and swan-shaped handles. In plain white. Hirado porcelain. Height, 7⅞ inches ; diameter, 8½ inches.

1220 Vase. Globular body, with narrow neck, grotesque elephant's-head handles and raised band at the shoulder and neck. Hirado porcelain. Height, 9¼ inches ; diameter, 9½ inches.

1221 Small Teapot. Hirado porcelain. Egg shape. The spout is formed by the head of a dragon and the handle by his body, giving the effect of his having passed through the pot. Semi egg-shell, white texture. Height, 5 inches ; diameter, 3½ inches.

1222 Pair of Vases. Tall ovoid shape, with flaring neck. Kaga porcelain. Elaborately decorated with symbols, musical instruments, vases containing flowers, birds and turtles in various colors ; gilt arabesques on cream-white ground. Height, 14¼ inches ; diameter, 7½ inches.

1223 Large Jar. Old Imari. Ovoid; ribbed body. Decorated with peonies and chrysanthemums, in blue, red and gold on white ground. The shoulder is encircled by an escaloped border in floral and fret design. Height, 20½ inches; diameter, 15½ inches.

TEA JARS (TISHA-IRÉ)

A notable fact is that the great development of the ceramic art in Japan coincided exactly with the introduction of tea. The necessity of having proper jars for preserving the tea excited the potters to repeated experiments. These tea jars are called in Japan *tisha-iré*. They have been made in various earthenwares, with beautiful glazing, in warm and harmonious tones, and they generally have ivory stoppers. The Japanese amateur preserves them in little bags of silk, not uncommonly made of pieces of ancient and historical fabrics and embroideries.

1224 2 Tea Jars. Large. One in light crackled glaze; the other buff glaze and blue soufflé.

1225 3 Tea Jars. Large, with various brilliant glazes.

1226 3 Tea Jars. Large, with various brilliant glazes.

1227 3 Tea Jars. Large, with various brilliant glazes.

1228 5 Tea Jars. Large, with various brilliant glazes.

1229 5 Tea Jars. Large, of odd form and brown glaze.

1230 25 Tea Jars. Including various shades of white, green, yellow and blue in monochrome glazes.

1231 35 Tea Jars. A choice selection of rare glazes.

1232 15 Tea Jars. A choice selection of rare glazes.

1233 18 Tea Jars. A choice selection of rare glazes.

1234 35 Tea Jars. A choice selection of rare glazes.

1235 35 Tea Jars. With various brilliant glazes.

1236 35 Tea Jars. With various brilliant glazes.

1237 3 Tea Jars. Flambé in various shadings.

1238 3 Tea Jars. Buff glaze.

1239 3 Tea Jars. Gray glaze, with decoration.

1240 35 Tea Jars. With various lustrous glazes.

1241 35 Tea Jars. With various lustrous glazes.

1242 18 Tea Jars. Of various tints and decoration.

1243 9 Tea Jars. Various tints, with decoration.

1244 2 Tea Jars. Porcelain, decorated.

1245 39 Tea Jars. Porcelain, of different forms with blue and white decoration.

1246 40 Tea Jars. Porcelain, of different forms, with blue and white decoration.

1247 38 Tea Jars. Porcelain, in various shapes and monochrome glazes.

1248 40 Tea Jars. Porcelain, in various shapes and monochrome glazes.

1249 48 Tea Jars. Porcelain, céladon. A selection of various forms and tints, including plain, modeled and crackled examples.

1250 26 Tea Jars. Satsuma, of various forms and decorations.

1251 36 Tea Jars. Examples from Satsuma and Kioto, of various forms and decorations.

1252 50 Small Tea Jars. Of various glazes and shapes.

1253 13 Tea Jars. Porcelain, including various decorated examples.

JAPANESE SWORDS
AND DAGGERS

SALE, TUESDAY AFTERNOON, APRIL 19TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

"THE SWORD IS THE SOUL OF THE SAMURAI"

No crusader of old, battling with the Crescent for the Redeemer's grave; no shaven monk flagellating himself on the altar steps to purify his body and render himself more worthy of the Saviour's grace, ever felt deeper veneration for the Cross than did the Japanese soldier for the sword. He was impelled thereto by religion, patriotism, feudal loyalty, love of ancestry and the traditions of thousands of years, and to these must be added the baser, but too often not less powerful motives of ambition, vendetta, and innate love of fighting. The sword was, moreover, the one great distinguishing badge of the "Samurai," or men of gentle blood, into whose ranks no physical or intellectual superiority, no millions realized in commerce nor achievement of any kind gained admittance for the commoner. There was only one way to bridge the chasm of caste prejudice. The smith who forged a blade of surpassing merit, welded into it, so to say, his patent of nobility, and became a peer of those who otherwise would look upon him only as dirt beneath their feet. The history of the sword seems to be coeval with the history of the Japanese. It has entered and pervaded their mythology and is the chief of the three great objects symbolical of their religion, their country and their history. It created feudalism, and shaped the history of Japan into its bright setting of bravery and chivalry.

There was no royal road for the swordmaker; no patent furnaces and no Bessemer steel foundries to prepare the way; no division of labor to ease his task. As the ore came out of the ground he received it, and by tedious, laborious processes, handed down in secret from father to son, he turned it in the course of years into the thing of joy and beauty and power which his countrymen prized above everything else. Dressing himself in his best garments, the smith took the blade as soon as completed and

tested, and reverentially kneeling down before his household shrine offered thanks to his god for having enabled him to make it. He might well return thanks and be proud of it, if it was a superior weapon, and so might the man who wore it.

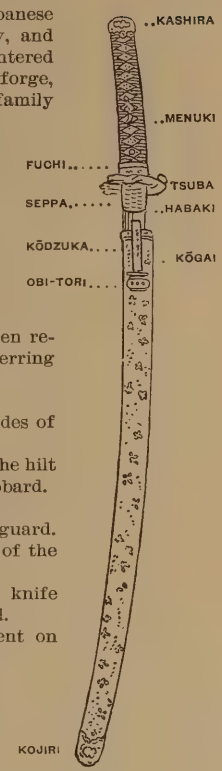
There was only one way to fame: by the sword. Only one honorable way out of the world for Samurai man or woman who did not die a natural death: by the sword. Superstition stepped in and endowed the blade with life and power until the sentiment crystallized into the household words: "The sword is the soul of the Samurai."

Fabulous sums, considering the comparative wealth, or rather poverty, of the country, were paid for the best blades, and a prince of royal blood would consider himself lucky, if a year's income would purchase one of the products of the best swordsmiths.

Metal ornamentation, and probably many sister arts, doubtless originated in Japan, in the desire to give a fitting setting to weapons. At first the ornamentation was all in iron; gradually the precious metals, gold and silver, crept in. Not content with these, the Japanese smith invented combinations, which, for artistic purposes, he esteemed even more highly; and this opinion was fully shared by his fellow craftsmen in the Western world, when these products became known there. Innumerable as they are, they may be classed under two great heads, Shakudo and Shibuichi. Shakudo may be called a gold bronze The proportion of gold is often as high as 15 to 20 per cent. of the whole mass. In color it varies from a bright blue, slightly darker but almost as clear and limpid as the cerulean sky of Japan, to a dark shining black, fully equal in brilliancy and depth, and similar to the famous mirror-black of the Chinese potters. Shibuichi means literally four parts—one, *i. e.*, one-fourth, being silver, and the rest other metal. This was probably the original composition, which gave it its name, but later, in fine shibuichi, the proportion of pure silver often reached 75 to 80 per cent. of the whole. Many other substances were used to give these compositions their magnificent deep rich color, among which may be mentioned gunpowder, borax, vinegar, sulphate of copper, salt, verdigris, alum, white metal, Indian ink, seaweed, lye, etc. The process of making them is very slow and tedious, taking months and months to complete.

It would be useless to dilate upon the matchless workmanship shown in the engraving, inlaying and other ornamentation of the articles herewith presented. They speak for themselves, and appeal to every artistic eye. A strong glass is often necessary to bring out the full beauty. They were made in old Japan, when the artistic workman, free alike from sordid ambition, from cares for the day or the morrow and from limit as to time, worked at

art purely for art's sake. Simple as Japanese methods appear, it will surprise many, and probably most, of those who have entered a Japanese artisan's house and seen forge, workshop, and all the living rooms of a family of five or six persons and a couple of apprentices comprised in a space of twenty by forty feet, to learn that the kit of a first-class carver comprises among other tools 149 different kinds of chisels. To such a degree of accuracy does he carry his work!



1404

As it would be difficult to give English equivalents for the native names of the settings and ornaments on Japanese swords, these have in most instances been retained in the following descriptions. Referring to the cut, we find:

KASHIRA—At the head of the hilt.

MENUKI—The ornaments on both sides of the hilt.

FUCHI—The band around the base of the hilt and the band on the top of the scabbard.

TSUBA—The guard.

SEPPA—The ring of the hilt below the guard.

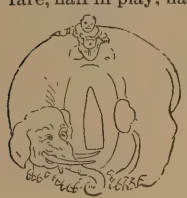
HABAKI—The setting for the base of the blade.

KŌDZUKA—The handle of the small knife inserted in one side of the scabbard.

KŌGAI—The dagger or other ornament on the opposite side of the scabbard.

KOJIRI—The tip of the scabbard.

The Seppa and Habaki in fine swords like those in this collection are always made of precious metals, and it has been thought useless to dilate upon them in the descriptions. The small knife "Kogatana" in the Kodzuka was used sometimes in close warfare, half in play, half in earnest, to throw at each other before beginning hostilities. The principal use was, however, in case of vendetta, when it was left, with the owner's crest engraved upon it, inserted in the corpse of the enemy as a challenge to his relations, retainers and friends to continue the feud.



LOUIS WERTHEIMBER.

JAPANESE SWORDS AND DAGGERS

(IN JAPAN, ALL SWORDS, ETC., ARE MEASURED FROM HILT TO POINT)

1255

1255 Short Sword. Length of blade, 11½ inches. Made by Kanefusa; date, 1560–1569. Hilt and scabbard of silver Ajiro net-work. Solid gold Fuchi, Kashira and Kojiri; made by Kohara-Hisanori, a celebrated metal worker, and represent chrysanthemums. The Menuki, also of gold, represents chrysanthemums in full bloom. The workmanship is of extreme fineness and delicacy as well as chaste and simple.

1256 Short Sword. Blade, 9½ inches long; 18th century. Black lacquer scabbard, carved in imitation of waves; ornamented in bronze.

1257 Short Sword. Blade, 12½ inches long. Made by Sukehiro; date, 1360–1365. Very fine blade, beautifully damascened. The hilt is wound with silk; it has on one side a death's-head carved in wood in perfect imitation of iron; on the other side cherry-flowers in silver on a golden stem. The scabbard is also of wood, made to look old by very difficult manipulation, being immersed in water for some time, rubbed with straw repeatedly, and then lacquered; the Kojiri is also carved out of wood to represent old-gold bronze.

1258 Dagger. Length of blade, 10¾ inches. Made by Kanesada; date, 1520. The hilt is made of fine sharkskin, with two gold ornaments on the side in the shape of coiled dragons; the scabbard is made of black lacquer with gold flakes. The decoration, in bronze and other metals, shows gold dragons gliding in silver waves.

1259 Dagger. Blade, 8½ inches long. Made by Mune-Tada; date, 1066. The blade has engraved on one side the dragon of war and on the other a branch of a plum-tree in blossom. The top of the hilt has a tortoise in bronze, beautifully carved; equally well done are two cranes in bronze on the side. The scabbard is of the very finest togi-dashi lacquer, showing birds and flowers in mat gold; the Kodzuka is of silver. The other ornamentation in bronze and silver shows the same decoration.

1260 Dagger. Companion to above.

1261 Dagger. Blade, 7⅛ inches long. No signature; probably 18th century. The blade has engraved on one side a dragon, and on the other a plum-tree branch. The scabbard and hilt are made of black wood to imitate teakwood, decorated and inlaid with monkeys in ivory and bronze splendidly carved. The Kojiri, in silver, represents a mythical long-armed monkey; and another one in gold is inlaid on the silver Kodzuka. The two ornaments on the hilt, which are of fine gold and bronze, also represent monkeys; the Fuchi, of silver, is also decorated with them.

1262 Short Sword. Blade, 11½ inches long. No signature; probably 17th century. Hilt and scabbard made of fine black lacquered wood; metal decoration throughout of fine shibuichi, showing various insects inlaid in the wood.

1263 Short Sword. Length of blade, 11¾ inches. Made by Kane-Kiyo. On one side of the blade is engraved Fudo, the god of fire, with an aureole of flames; on the other side a Sanscrit character. The hilt is of fine sharkskin covered with whalebone, and the metal decoration is of solid gold throughout. The two ornaments on the side of the hilt represent the Ho-o, the fabulous bird of Japan. The Kashira and Fuchi of heavy gold show a lotus flower and leaf; the Kojiri represents a lotus-leaf turned over, showing the veins of the leaf. On the side of the scabbard is a lotus seed-pod with a bird perching on it, also in solid gold.

1264 Dagger. Length of blade, 8 inches. Made by Yasu-Akira; date, 1299. Hilt of whalebone covered with silk. Ornaments on the side are of gold and silver, showing tiger-lily and insect feeding on it. The scabbard is of fine Tsugaru lacquer of very translucent quality, looking as if it were laid over a choice piece of birch bark; the Kodzuka of fine silver, showing conventional decoration of flowers and waves. The rest of the metal ornamentation, also of silver and fine shibuichi, is of similar design.

1265 Short Sword. Length of blade, 9½ inches. Made by Giokuyei; date, 15th century. The scabbard is of very fine togidashi lacquer, with butterflies in mat gold; the metal ornamentation throughout of solid silver, inlaid with gold, showing the Kiri crest, slightly altered from the imperial one; underneath the crest the silver is carved in waves.

1266 Dagger. Length of blade, 8½ inches. Made by Mune-Chika; date, 986. A very fine blade. The Ken, or holy sword, is engraved on it. The scabbard is of fine gold togidashi lacquer, the gold being more heavily laid on than is usually the case, though in rather subdued tones. The decoration throughout is of silver, excepting one of the ornaments, which is made of gold, representing a basket filled with Biwa fruit. The other ornament represents an old legend of a bamboo gatherer. The metal decoration throughout is elaborately carved into chrysanthemum flowers and leaves.

1267 Lady's Small Sword. Natural wood hilt and scabbard, with shibuichi mountings. Has a very fine blade.

1268 Dagger. Made from a spear. Silk-bound hilt, with ornaments and Kashira in shu lacquer (Imperial Chinese lacquer). The scabbard carved to represent net-work.

1269 Sword. Length of blade, 9½ inches; cut down from a much larger blade. Ornamentation in iron inlaid with zogan; one of the best specimens of this art, which presents an apparently light, very pleasing and effective decoration. To correspond with this apparently light decoration, the iron ground itself is carved so as to make it look like folded cloth or paper.

1270 Short Sword. Length of blade, 10½ inches. This is a very fine old blade which was originally much longer, and has been cut down by successive generations. The hilt is well bound with whalebone over fine sharkskin. The scabbard is of fine mirror-black roiro lacquer, relieved by specks of gold. The metal decoration is of silver, with dragons and names carved in relief.

1271 Short Sword. Length of blade, 9 inches. Made by Yoshi-Fusa; date, 1480–1490. Hilt bound in silk over a very fine sharkskin, which was very highly prized in Japan. Scabbard of wood finely lacquered to imitate teakwood. On one side of the blade, which is extremely fine, is engraved the holy temple sword, and on the other the characters "Yawata Dai Bo Sato," the name of a saint and semi-divinity to whom the blade is dedicated. The ornamentation, which is of solid gold, represents chrysanthemums in various degrees of blooming. The Menuki, also of solid gold, represents on one side a court attendant, and on the other a long-handled umbrella, such as these men usually carried. The Kodzuka (knife-

handle), also of gold, bears the inscription of Higashi Yama Motonolu, the artist who made it. The small knife shows the crest of the Shogoons (Tycoons), in whose possession it must have been.

1272 Short Sword. Length of blade, 7¼ inches. Made by Kane Nari, in the 17th century. On the side is engraved the dragon of the sword with the Ken or holy sword. The hilt is of fine whalebone wound over sharkskin; the scabbard of black lacquer dotted with gold. The Fuchi and Kashira are made half of silver and half of gold, the two metals being joined together. The Kodzuka and Tsuba (guard) are of solid gold. The decorations are flowers in very fine relief, with medallions representing the Ho-o, a fabulous bird, the Phœnix of Japan.

1273 Short Sword. Length of blade, 11¼ inches. Made by Naganori; date, 1300-1310. Has two grooves, chi-nagashi, for the blood to run down. The hilt is of very fine, highly polished sharkskin. The scabbard is of the best nashiji lacquer, very finely and delicately decorated with grasses and flowers in gold lacquer. The metal ornamentation, in solid gold throughout, is made by Naga-Yoshi, the gold being decorated in relief, showing grasses and flowers bending to the wind. The grasses and flowers are made of shakudo. It is a peculiarly Japanese scheme of decoration to have a ground of gold, with designs in comparatively inferior metals.

1274 Small Sword. Length of blade, 11 inches. Made by Kane Fusa; date, 1560-1569. The scabbard is in black lacquer, with chrysanthemums in raised designs in the same lacquer. The hilt is wound with fine silk. The decoration throughout is of solid silver, very finely carved and chased, representing the Saru, or monkey, and chrysanthemums. The whole decoration is in the best style of Japanese art, an immense amount of highly artistic work being expended to produce a result which is so harmonious and apparently simple as not to show it unless upon very close examination.

1275 Long Sword. Length of blade, 19¾ inches. Made by Fuyu Hiro; date, 1460-1468. The Tsuba is of fine gold bronze, decorated with flowers in gold and shakudo. The Kodzuka, Fuchi, Kashira, also of shakudo, are decorated with warriors and pieces of armor in various metals. The Kojiri, of shibuichi, decorated with flowers and bamboo in relief.

1276 Short Sword. Length of blade, 9¼ inches. Made by Kunimilsu; date, 1330-1360. Hilt of fine sharkskin, highly polished, with two gold wasps as ornament. The Kashira, also of gold, represents a wasp's nest. The scabbard of natural wood is prepared in a way which Japanese prize very highly—by being steeped in water for a long time and then rubbed with straw; it is inlaid with butterflies in carved shell and wasps in metal. The mounting throughout is of gold, made by To Jiohu Sai. The decoration is wasps and butterflies finely wrought. The Kojiri of gold is wrought in the form of a dragonfly. The Kodzuka, also of gold, is inlaid with a mythological rabbit and grasses in silver.

1277 Dagger. Length of blade, 8 inches. A very old blade cut down; probably 15th century. Hilt wound in silk over carved silver frame. Scabbard of wood covered with fine lacquer in wavy lines. Kodzuka, fine shakudo on the back and silver on the front, carefully welded together. Guard, Fuchi, Kashira and Kojiri of silver, beautifully carved with chrysanthemums in relief. The whole very finely and delicately wrought.

1278 Short Sword. Length of blade, 11 inches. Made by Masa-Mune; date 1287. Masa-Mune was the greatest of Japanese sword-makers. This is a very fine old blade, formerly much longer but cut down. Sanscrit characters are engraved on it. The metal decoration throughout, which is of solid gold, is carved by Mune-Yoshi, to represent chrysanthemums. The scabbard, of green lacquer, is ornamented with a sixteen-petal chrysanthemum, the Imperial Crest, showing that it had been in possession of a member of the imperial family. Surrounding the crest, the scabbard is heavily ornamented in relief, produced by many successive coats of gold. The carving of the gold is exquisitely done, hiding its wealth of work rather than displaying it. The Kodzuka, also of solid gold, is decorated in keeping with the other ornamentation.

1279 Short Sword. Length of blade, 11½ inches. Very fine blade; probably 16th century. Hilt and scabbard of mulberry wood, finely polished. The decoration is in silver, the different parts, such as Kojiri, Kashira and the ornaments, being carved of silver in the shape of animals; there are twelve altogether, being the signs of the Zodiac. An exquisite piece of work, in keeping throughout, showing a high style of Japanese art.

1280 Dagger. Length of blade, 9½ inches. Made by Mune-Tsugu; date 1259. Hilt of sharkskin, wound with whalebone. Metal ornamentation throughout of solid silver, carved and chased into the leaves and flowers of chrysanthemums, the rims being of bamboo. On the scabbard, in gold lacquer, are also chrysanthemums, and streaks of gold in wavy lines running through them; a thoroughly consistent, painstaking and highly artistic piece of work.

1281 Short Sword. Length of blade, 11 inches. Made by Sada-Kazu; date 1864. Hilt and scabbard made of wood, lacquered with shu, the Chinese imperial lacquer, a very difficult one to produce. Ornamentation is in solid silver. On the side of the scabbard and on the hilt the crest of the owner is produced in a fanciful, heraldic way.

1282 Dagger. Made from a spear. Length of blade, 7 inches. Hilt of fine whalebone; scabbard of black lacquer, carved to correspond with hilt. Ornamentation is in fine shibuichi, probably over two-thirds silver, which is prized by Japanese more than pure silver; two chidori birds in gold form the ornaments on the hilt.

1283 Short Sword. Length of blade, 11 inches. Made by Yoshi-Naga; date 15th century. On one side of the blade is engraved the god of fire, on the other Sanscrit symbols. The hilt is of sharkskin, covered with whalebone, ornamented on one side with a koi fish, carved in shibuichi, and a tiger and dragon in the same metal on the other. The sword guard of shakudo has the same ornamentation of tiger and dragon; the rest of the metal ornamentation of shibuichi carries out the same design.

1284 Lady's Small Dagger. Hilt of metal to imitate sharkskin, with two gold ornaments in the form of crests on the side. Scabbard in black lacquer, sprinkled with gold flakes. The rest of the metal decoration in silver, finely decorated with birds and flowers in gold.

1285 Short Sword. Length of blade, 10½ inches. Made by Yoshi-Mitsu. The hilt is of sharkskin, covered with fine whalebone; the ornamentation throughout is of solid gold. The Kashira is a grape-vine, bearing fruit, beautifully rendered, with insects pecking at the grapes; on one side of the hilt, also in gold, is a strawberry plant, on the other a melon, with insects settling on it. To relieve the uniformity of the color of gold, the Fuchi is decorated with gourds and vines and various insects. The

Kodzuka is made in the shape of a long gourd, with vines and stems trailing on it, and a large dragon-fly to relieve the coloring. The Kojiri represents the Japanese nija-uri or bitter melon, the leaves and fruit being rendered with the most perfect truthfulness to nature; and the scabbard is a bean-vine, with bean-pod, in variegated leaves.

1286 Short Sword. Length of blade, 11½ inches. Has two gold ornaments on the side of the hilt, representing wild boars. On the Kodzuka is the seed of awa, a sort of millet, inlaid in gold and bronze.

1287 Dagger. Length of blade, 9 inches. Made by Kujo-Mitsu; date, 14th century. Hilt and scabbard of black lacquer to correspond. Mounted in solid silver representing Fukura-Suzume, a sort of imaginary sparrow with large wings and owl-like eyes, which Japanese artists are fond of depicting, because with comparatively few lines they manage to give it a great deal of expression.

1288 Short Sword. Length of blade, 10½ inches. Made by Hiro-Mitsu; date, 13th century. One of the finest specimens in the collection. Sanscrit characters on both sides of the blade. Ornaments of solid gold. Two gold pheasants form the ornament of the hilt; a very fine shakudo band forms the Fuchi; a dragon head in gold copper coming out of the hilt comes down on both sides, embracing the blade, so to say, and consecrating it. The Fuchi, Kodzuka, Kogai and Kojiri, all in solid gold, are decorated with chrysanthemum leaves and flowers. The scabbard is of mulberry wood, prepared with great trouble, simple as it looks, by being steeped in water for a long time and rubbed with straw wisps.

1289 Dagger. Made from a spear. Length of blade, 11 inches, being cut down. Not signed. The hilt, wound with fine whalebone, is covered with a broad band of silver, decorated with lion and peony (a favorite Japanese combination) in gold, splendidly carved; on the other side also, a lion and peony in old Chinese style of ornamentation, in shakudo. The rest of the ornamentation in shibuichi and silver is also carved peonies and lions, the latter being in various positions, some being almost thoroughly true to nature, others being distorted almost into representations of the Chinese dog Foo.

1290 Short Sword. Length of blade, 12 inches. Made by Mei-ju; date, fourteenth century. The blade and the whole decoration were made by the same man, according to the inscription on the former. On one side of the blade is engraved a tiger, on the other a bamboo branch; a favorite Japanese combination. Flies in gold and mother-of-pearl form the ornaments on the hilt. The Kashira is decorated with peony and a large fly, splendidly done in gold and bronze; the Fuchi, Kodzuka, Kogai and Kojiri, all of solid gold, are similarly treated and decorated with insects, flies, lady-bugs, etc., all thoroughly true to nature; two bronze plates, which extend lengthwise on both sides of the scabbard, are incrusted and inlaid with flowers and branches in gold.

1291 Short Sword. Fancy sword. A unique piece, probably made for presentation. The blade is intended to show fine metal-work. It is finely carved and damascened, representing on one side a dragon within gold-tinted clouds; on the other side, the waves rising, with a Buddhist crest in Sanscrit characters in gold. The hilt is covered with fine silk, lacquered to imitate leather, with two gold ornaments representing Ringu, a fairy goddess (the Japanese Undine). The scabbard is of wood with fine Tonshei lacquer, carved in wavy lines. The Kodzuka and Kogai are of gold and represent the Ken, the holy sword. The rest of the metal decoration is in silver and also shows Ringu and the dragon of the sea. The decoration, being in keeping throughout, is characteristically Japanese.

1292 Short Sword. Length of blade, 10¾ inches. Very fine blade cut down, but probably made in the sixteenth century; enough is left of the inscription on the hilt to show it was made in Echizen. The hilt, of whalebone over fine sharkskin, has two gold lions as ornaments. A tiger head, in very bold relief, carved in silver, forms the Kashira; the Fuchi, also of silver, is decorated with bamboo and leaves in gold and shakudo; the scabbard, which is finely lacquered in gold, is ornamented with silver, showing what is called in Japanese, Yuki-Ori-Sasa, "Bamboo bending under the weight of snow." The Kojiri, of silver, shows one of the best styles of Japanese art; it represents an old piece of bamboo, broken off, with the leaves adhering to it here and there.

1293 Short Sword. Length of blade, 9 inches. Made by Hisa-Yoshi; date, 13th century. Has the god of fire on one side, and Buddhist characters on the other. Hilt, of fine whalebone, has two gold eagles as ornaments. The ornamentation throughout is of solid gold, finished in fine mat coloring, and is finely grained and frosted, in what the Japanese call "Ishime" style, giving the metal a very soft, delicate color. The decoration, throughout, is asters, chrysanthemums and other flowers in high relief.

1294 Short Sword. Length of blade, 9 inches. Made by Osa-Fune; date, 15th century. On the blade is engraved Daikoku, the god of wealth, standing on his two bags of rice, which denote wealth. The hilt, well bound with whalebone, has on one side the Kirin, the fabulous animal of Japan, finely done in gold and silver; on the other a couple of chickens, splendidly carved in silver. The Kashira is finely carved in relief with heads of birds; the Kojiri is carved in high relief to correspond. The Fuchi and Kogai are decorated with leaves in high relief. The ornamentation is of silver throughout, and is a very fine specimen of Japanese art.

1295 Short Sword. Length of blade, 11 inches. Made by Yoshi-Nao; date, 15th century. The hilt is wound with silk over sharkskin; scabbard is of fine brown lacquer. The Kashira in shibuichi, has figure in relief of Chinese emperor; and the Kojiri, also of shibuichi, has in relief figure of Chinese sage riding on a swan. The Fuchi and Kodzuka, also of shibuichi, are decorated with flowers.

1296 Short Sword. Length of blade, 9½ inches. Made by Tama-Shige; date, 16th century. A beautiful and delicate piece of work. The hilt of carved wood to represent whalebone, with two fine gold dragons as ornaments. The metal ornamentation of fine silver is what is called Hori-Kudzushi, meaning that every part of the metal is carved. Gold dragons are seen gliding through silver waves. The purpose of this carving is to produce an effect of extreme lightness and delicacy. An immense amount of work is expended on a piece like this.

1297 Short Sword. Length of blade, 15¾ inches. No signature. Black lacquer scabbard. Hilt wound with silk, over sharkskin. Ornamentation in shakudo, decorated with figures of Manzai, "professional merry-makers," who go around mask-dancing at New Year's.

1298 Short Sword. Length of blade, 11 inches. Hilt covered with fine silver wire. Scabbard of mulberry-wood finely treated. Ornamentation throughout of solid gold, carved with birds, flowers, insects, etc, a wealth of carving covering every part of the metal. A grasshopper in solid gold, holding a fly, forms the decoration on the scabbard; two large gold buttons, in accordance with the other decoration, form the ornaments on the hilt.

1299 Short Sword. Blade, 13 inches long. Sharkskin hilt wound with silk-twist. Wood scabbard mounted in shibuichi, ornamented in relief with fan and flowers in various metals. A beetle in copper bronze and a fly in shakudo form the ornaments on the hilt. The Kojiri, in form of a snail, is in shibuichi.

1300 Long Sword. Length of blade, 21 inches. Hilt in sharkskin, having for ornaments on one side a spear, and on the other the head of a wizard in shibuichi. The Kashira is decorated with figure of an old Japanese general on horseback "swimming the river;" the guard, also of shibuichi, is decorated with figures of Chohi, Kan-U and Gentoku in copper bronze, silver and shibuichi. The scabbard, of wood, is lacquered to show waves, and wheels of chariot crossing them, from a well-known picture of the crossing of the Yedo River.

1301 Short Sword. Companion piece to the above. Length of blade, 13¾ inches. Decorated like the foregoing. Ornaments on hilt are on one side, an Oni or imp, chased by a warrior on the other. The guard represents an old Chinese fable of a celebrated Chinese sage who, as a penance and self-abasement, went among the lowest class of people and literally allowed them to walk all over him. The Kashira shows decoration of figure of an old student falling asleep over his books.

1302 Short Sword. Length of blade, 11½ inches. Made by Kane-Tsuna; date 1360. Hilt and scabbard of wood, covered with black lacquer; ornamented throughout with silver, beaten and repoussé into short round waves, producing a very artistic effect, an adaptation of a Chinese design. On the hilt, under and partly covered by the silver work, are two solid gold ornaments.

1303 Short Sword. Length of blade, 16 inches. Buddhist signs and symbols engraved on the blade. The hilt is of sharkskin, covered with fine whalebone; two peonies in solid silver form the ornament on it. The Kashira, of

solid silver, is ornamented with plum blossoms and branches in high relief; the guard, of shakudo, with a rim of silver, is decorated with trunk and blossoms of cherry-tree, in that beautiful way which only Japanese know how to follow, and will bear the closest inspection; the Kojiri, of shibuichi, is ornamented with grasses, beetles, etc., in gold and in high relief, and the Kodzuka, of very fine shibuichi, is decorated in a similar manner.

1304 State Sword "Tachi." Formerly owned by Wakasa-No-Kosui; date, 14th century. Length of blade, 22 inches. The scabbard is of fine nashiji lacquer, with the Prince's crest alternately in gold and in mother-of-pearl. The ornamentation throughout is of solid silver; two loops of silver, finely chased in relief, hold the bands by which it is carried. The guard, of solid silver, is chased and incised with floral design; the hilt, also of silver, similarly decorated, has the Prince's crest in gold on each side.

1305 Short Sword. Length of blade, 8 inches. On both sides are carved channels, called chi-nagashi, to let the blood run off. The hilt is covered with fine whalebone, has on one side a prong in gold shakudo and gold bronze, and on the other side in gold a small bird as if about to alight on a flower; the Kashira, of gold, is decorated in high relief, with plum-tree and nightingales, in fine shakudo, gold, silver and copper bronze; the Fuchi and Kodzuka, also of solid gold, are similarly decorated. The Kojiri, a grand piece of work, is decorated with a cherry-tree in fine shakudo, cherry-blossoms in silver, and birds in gold, all splendidly executed, in high relief. The scabbard of wood, and ribbed to represent a reed-mat.

1306 Short Sword. Length of blade, 15⅛ inches. Black lacquer hilt, ribbed. On the hilt, and made of iron and bronze, are two representations of Gama-Sennin or wizards who perform their incantations with a toad; the Kashira, of iron, is decorated with prong in gold and silver; the guard is similarly decorated. The Fuchi and Kodzuka, unimportant as they look, show two fine examples of Japanese art. They are made of iron, decorated with a lion couchant, carved out of the solid iron and finely modeled. They will repay close inspection. Even the fine color of such iron carving is hitherto an undiscovered secret in Western lands.

1307 Dagger. Length of blade, 7⅛ inches. Made by Yasutsugu; date, 15th century. Hilt and scabbard of black lacquer, decorated with gold and inlaid with mother-of-pearl. Ornamentation of silver throughout. Decorated with birds and flowers in gold and shakudo.

1308 Short Sword. Length of blade, 17 inches. Scabbard of fine wood, ribbed, with lacquered ornamentation throughout of shibuichi, illustrating an old badger ghost story; the Kodzuka is decorated with a ghost having badger's head. Badgers in fanciful shapes are on the hilt. The guard is similarly decorated, and a badger, using its body as a drum, is on the scabbard. A badger-headed dwarf forms the decoration on the Kashira. The decoration of this sword is a very good example of Japanese grotesque, exceeding caricature.

1309 Short Sword. Length of blade, 19 inches. Made by Aki-Mune; date, 1500. The hilt is sharkskin, covered with silk. Black lacquered scabbard. The Kashira, of shakudo, is decorated with the head of Toshitoku in gold and bronze. Toshitoku is the god of good-nature and of longevity, which Japanese say attends upon good-nature. The guard, of iron, has on one side, splendidly done in gold, shakudo and silver, a figure of Bishamon, holding the sacred spear in one hand and the sacred jewel in the other. By his side is a lion in iron. On the other side of the guard is the figure of a sennin (saint or demi-angel), and engraving of a pine-tree. On the metal piece that holds the cord is the figure of Hotei, one of the gods of wealth. On the Kodzuka, of fine shakudo, is the figure of Ebisu, the god of fishermen, carved in gold and bronze. Two other figures of gods of wealth form the ornaments on the side of the hilt.

1310 Dagger. Length of blade, 9½ inches. Made by Kane Uji; date 1300–1310. Hilt of wood, imitating leather. Two horses rampant, of gold, form the ornaments on the hilt. The Kashira, of shibuichi, is decorated with a lobster finely carved in solid gold. The Fuchi is carved to show a rice-straw rope, with streamers, such as is used for decoration at New Year's. The guard is rimmed with a shrimp, finely carved in copper bronze. The Kodzuka has similar decorations. The scabbard is of wood, lacquered to imitate leather.

1311 Short Sword. Length of blade, 11 inches. Hilt of sharkskin, covered with fine whalebone. Black lacquer scabbard, ornamented with solid silver. Decorated with bamboo, plum, and other flowers in high relief. The two ornaments on the hilt are a flying stork in silver, and a stem of plum-blossoms in gold and silver.

1312 Dagger. Length of blade, 9¼ inches. Hilt and scabbard in wood, finely carved to represent leather. Ornamentation is of solid silver, carved into waves, flying birds, dragon, etc.

1313 Long Sword. Length of blade, 22 inches. Made by Kumi-Mune; date, 1355–1360. Hilt of sharkskin, wound with silk. Scabbard of black lacquer. Ornamentation of shakudo; decorated in gold and silver, with bows, arrows and all the other instruments of archery.

1314 Short Sword. Length of blade, 12⅛ inches. Made by Kuni-Mitsu; date, 1330. Hilt of wood to imitate lacquer. Scabbard of wood, covered with sharkskin and lacquered —a very difficult thing to prepare, and highly prized in Japan. Ornamentation of solid silver throughout, carved and decorated with waves and crest for ornaments. The guard is of fine shakudo inlaid with gold.

1315 Short Sword. Length of blade, 11½ inches. Made by Yoshi-Suke; date, 1491. Hilt of sharkskin covered with silk. Lacquer scabbard ornamented with shibuichi, carved into figures of saints, angels, doves, etc., the whole probably illustrating a Hindu legend, in a style of engraving rarely seen in Japan. Two ornaments on the hilt are in gold, and represent bags and sacks filled with valuables.

1316 Short Sword. Length of blade, 10½ inches. Hilt of carved wood, with two gold monkeys as ornaments. Scabbard of wood, finely carved with hundreds of monkeys in various positions. The Kojiri, also of wood, carved to look as if it were old and worm-eaten, with ants in gold, silver and copper finely carved, creeping in and out of the worm-eaten holes. The Kodzuka, of shibuichi, decorated with boy and monkey, illustrating an old legend.

1317 Short Sword. Length of blade, 12¼ inches. Made by Yoshi-Hisa; date, 1373. Hilt covered with shakudo. Scabbard of black lacquer. Ornamented with silver throughout, carved with designs in waves and birds; two cranes in gold and shakudo form the ornaments on the hilt.

1318 Long Sword. Length of blade, 21 inches. Made by Tada-Kuni; date, 14th century. Lions engraved on blade. Hilt of sharkskin, covered with leather; figure of saint on one side and of tiger-cat on the other form the ornaments on it. Scabbard of wood, carved to imitate bamboo; Kojiri of fine shibuichi, with panels showing landscape. The Kodzuka, of shibuichi, decorated with hobby-horse and box of toys. Guard of very fine shibuichi, decorated with bird, crab and flowers, in gold and silver.

1319 Short Sword. Length of blade, 11⅛ inches. Hilt of sharkskin, wound with fine whalebone. Black lacquer scabbard, with butterfly medallions in fine togidashi lacquer. Ornamentation throughout in silver repoussé. The Kashira shows a rooster in repoussé, very finely done. The Fuchi is a monkey, frightened at seeing a wizard's gourd emitting a vapor, which forms into a horse. The wizard himself is shown on the two ornaments on the sides of the hilt. The Kojiri is of fine silver, showing a dragon, which is well done in repoussé.

1320 Short Sword. Length of blade, 16½ inches. Wooden hilt, patine finish. Musical instruments, in gold and shakudo, are inlaid in the sides of the hilt. The Kashira shows a scene from a Chinese war legend. The guard of bronze with gold rim, shows houses, cherry blossoms and a road winding among mountains, in gold and silver. The scabbard shows a half-dozen different styles of fine lacquering. The nearest to the hilt is a style called zonsei, the next is wakasa; the third ro-iro, or mirror-black; the fourth, with a chrysanthemum crest of the imperial family and the seal of the owner; the next is gold lacquer, and the end one is mother-of-pearl lacquer.

1321 Short Sword. Length of blade, 13 inches. Signed by Kane-Moto; date, 1373. The hilt is wound with leather. Two leopards in bronze, inlaid with gold, grotesquely done, form the ornaments on the hilt. The scabbard is finely lacquered and ribbed. Ornamentation throughout is of solid silver, engraved with waves. The Kojiri, also of silver, shows a favorite shape of a helmet. The silver work and engraving were done by Nobu-Masa, a famous artist in this line.

1322 Short Sword. Length of blade, 9 inches. Made by Yoshi-Fusa; date, 1239. The hilt is finely wound with whalebone. A fagot of cherry-branches and flowers in

bloom, and a gourd finely done in shibuichi, form the ornaments on the hilt. The Fuchi is daintily and beautifully decorated with gold cherry-blossoms scattered here and there. The Kodzuka is another very dainty piece of work, gold one side, shibuichi on the other, inlaid in an irregular but extremely pretty way, in gold, with cherry blossoms, etc. The Kojiri is similarly decorated. A highly finished work of art throughout.

1323 Short Sword. Length of blade, 9 inches. Hilt of sharkskin, wound with silk. Two gold snails, coiled, form the ornaments on the hilt. The scabbard is of black lacquer, with chrysanthemum crest in various colors in togidashi. The ornamentation, throughout in solid silver, is chased and inlaid with flowers in gold.

1324 Short Sword. Length of blade, 12 inches. Made by Amo-Kuni; date, 700. Hilt of wood, carved and lacquered to make it look like an old, ant-eaten, decayed piece of wood. A toad forms the Kashira, to help carry out the idea; and two other toads in different metals, form the ornaments on the hilt. The scabbard is also treated in imitation of a certain Chinese wood, old and full of holes, through which a snake, carved in shibuichi, winds its way.

1325 Short Sword. Length of blade, 10 inches. Hilt is made of sharkskin. The ornaments on it are cherry-blossoms, growing out of a decayed tree-stump, done in gold and silver. Scabbard is in black lacquer and decorated with gold leaves. Ornamentation throughout of solid silver, finely carved in relief with leaves, foliage and flowers.

1326 Short Sword. Length of blade, 11¾ inches. Made by Kane-Yoshi; date, 1450-1460. Hilt and scabbard of fine carnelian lacquer. On the hilt, of gold and shakudo, is the crest of Prince Arima. Ornamentation of heavy silver carved and chased in representation of waves.

1327 Short Sword. Length of blade, 12¾ inches. Made by Kane-Kage; date, 1344. Hilt of sharkskin, with two gold eagles finely carved as ornaments. The Kashira shows a boar coming out of a wood, carved in gold and silver. The Kodzuka and Kogai are of solid gold, with shakudo front, on which are gold eagles flying. The Kojiri, also of solid gold, is carved to show clouds. The rest of the ornamentation is of shibuichi and shakudo heavily overlaid in gold.

1328 Long Sword. Length of blade, 15 inches. Ornamentation of shakudo, tastefully decorated. On the Kodzuka, inlaid in gold, silver, and very good shakudo, is a figure of a female executing the imperial Nō dance. On the Kogai, equally fine, done in gold, silver, and shakudo, is a figure of a Shojo, a Japanese legendary figure something halfway between a Satyr and a Ganymede. The Kashira is a figure of a witch, carved to correspond. The guard is ornamented with fans, jewel-box, etc.

1329 State Sword. Length of blade, 25 inches. Hilt of sharkskin wound with silk. Scabbard, from the guard down to where it is held by the silver piece by which it is carried, is a fine transparent red lacquer; below that it is a fine nashiji, ornamented in mat gold with the crests of Prince Yamashiro. The rest of the ornamentation is in gold, shakudo, and silver, carved into waves.

1330 Long Sword. Length of blade, 26½ inches. Made by Sane-Shige. Double edge, made to cut and thrust, with deep channels to let the blood run off. Scabbard of fine black lacquer, sprinkled with gold dust; cloudings with fine gold lines representing water in which water-lilies grow. Ornamentation throughout of solid silver, with flowers, butterflies, etc., carved in relief in gold and silver.

1331 Short Sword. Length of blade, 19 inches. Made by Kiyo Mitzu; date, 1550. Scabbard of wood thoroughly imitating sharkskin. The guard is a fine piece of metal work, half iron and half shibuichi welded together (a work in which the Japanese are experts), and decorated in gold, shibuichi and shakudo. The Kodzuka of gold with shakudo front, has on it, finely carved, a war standard. A Kogai, also of gold, with shakudo front, has, tastefully carved, part of the curtain covering a generalissimo's tent.

1332 Dagger. Length of blade, 10 inches. Made by Sakurano-Aso Maugu; date, 1025. Blade engraved with spear and lance. Hilt of sharkskin wound with whalebone, having two gold birds on the sides as ornaments. Extremely heavy solid silver mounting, carved into very fine figures of dragon gliding through waves, and of Kirin, the famous fabulous dragon-horse with a lion's tail. Interspersed in the carving, which is very profuse, are various heads of the Chinese lion or dog, Foo.

1333 Short Sword. Length of blade, 10½ inches. Made by Nari-Mitsu ; date, 1377. Has figure of one of the gods of fire carved on the blade. Hilt covered with whalebone. The scabbard of fine togidashi lacquer, almost heavy enough to be called plating. Ornaments on the hilt showing badger and cluster of flowers, carved in silver; the other ornamentation is in heavy solid silver finely carved and chiseled into various chrysanthemums.

1334 Short Sword. Length of blade, 11½ inches. Made by Tsura-Hiro ; date, 1829. Hilt of sharkskin, covered with fine whalebone; two peonies in gold form the ornaments on the hilt. The ornamentation is of solid gold throughout. The Kashira has peonies in high relief, the Fuchi has chrysanthemums also in high relief, and the Kojiri has butterflies and poppy flowers; three beetles in gold form the ornament on the scabbard.

1335 Long Sword. Length of blade, 20½ inches. Made by Narro-Sane; date, 1830. The blade has a dragon finely carved on one side, and a Buddhist character on the other. Hilt of sharkskin covered with fine whalebone. The ornamentation is solid silver throughout. It looks as if it had been made during the time when Christianity was permitted in Japan. The carving is entirely different from the usual Japanese style, and reminds one of mediæval work; the symbols and the dresses seem to be taken from Europe. We find here a child which seems to be a copy of the infant Saviour, taken from some foreign painting; the figures were probably copies of angels. Altogether it is a very interesting piece of work.

1336 Short Sword. Length of blade, 19½ inches. Hilt of silver with two long shakudo panels, decorated with two carved Koi, in gold and silver. The Koi is a favorite subject of representation in Japan, where it is displayed on the first of May from every house in which a first-born son appeared within the year. The Koi swims up stream like a salmon, and it is hoped on the birth of a first-born that he may battle against life's waves as easily as a Koi does against the stream. The Kodzuka, of silver, also has a fine Koi engraved in high relief, swimming against the stream. The scabbard, of mother-of-pearl lacquer, is inlaid heavily with silver representing wisteria leaves. The Tsuba, of shakudo, has gold dragons as a rim; the rest of the ornamentation is in silver grained.

1337 Long Sword. Length of blade, 26 inches. Made by Chiku-Gono-Kani-Kuni-Fusa; date, 1370. This is a companion to foregoing. The hilt is of silver, with two long shakudo panels, and two ornaments in gold and silver, finely carved, representing Koi. The Tsuba, of shakudo, has a rim of fine gold, representing a dragon. The scabbard is mother-of-pearl lacquer, inlaid on both sides of its entire length with wisteria leaves in silver. The rest of the ornamentation is in finely grained silver.

1338 Long Sword. Length of blade, 20 inches. Hilt of sharkskin covered with silver, with two gold ornaments in shape of dragons. The Kashira is of gold carved into dragons, flowers, etc.; the Fuchi is also of gold carved with dragon design; the Tsuba, of shakudo, is carved with gold dragons gliding through waves; the Kodzuka, of gold with shakudo front, is decorated with a carved gold dragon; the scabbard is of sharkskin finely lacquered and polished. The rest of the ornamentation is in shakudo, finely ornamented and carved with gold dragons, waves, etc. Has extra scabbard in black lacquer, with gold and shakudo ornaments.

1339 Short Sword. Length of blade, 11 inches. Hilt of wood finely prepared, with fish carved in ivory, and as ornaments a few sea-shells are scattered about. The Tsuba and Kodzuka, also of ivory, are similarly decorated with shells. The scabbard is covered with rare old stained leather. The rest of the ornamentation is of silver carved into waves.

1340 Dagger. Length of blade, 9 inches. Made by Suka-Sada; date, 1784. The hilt is decorated with sparrows in silver and bronze. The scabbard has a fine ground of black lacquer, well and profusely decorated with bamboo design in gold togidashi lacquer, and it is decorated besides with what appears like bamboo stalks carelessly broken off and finely carved in silver with gold leaves. The Kashira, Fuchi, and Kodzuka, of fine silver, are similarly decorated.

1341 Short Sword. Length of blade, 10 inches. Hilt made of sharkskin covered with whalebone; decorated with two lions of grotesque design, but beautifully carved. The scabbard is a splendid piece of lacquer, showing dragons and clouds, with an inscription in gold, Seimo-Kio-Yutsu (Let the sacred animals lend you their strength). The silver plaque, artistically put on, has a carving of a mythical elephant, and the words Yume Dreanu. The Kojiri, of silver, shows a tiger in a rain-storm. The Fuchi has a beautiful carving of a Kirin, the sacred animal; the

Kodzuka, also of silver, has a Ho-o carved on it, and the Kashira a dragon. This is an extremely high-class specimen of Japanese art, a real gem, inviting the closest examination with a magnifying glass.

1342 Dagger. Length of blade, 8½ inches. Hilt of sharkskin, covered with silk; decorated with silver leaves, on which beetles, in shakudo, are feeding. Scabbard of black lacquer, inlaid with leaves in silver. Ornamentation in silver, finely stippled.

1343 Dagger. Length of blade, 7 inches. Made by Sada-Teru; date, 1834. Hilt of wood, ornamented with two groups of monkeys, in gold, shakudo, copper and bronze. Scabbard of wood, carved with numberless monkeys; the Kojiri, also of wood, carved to look decayed, with ants in various metals creeping in and out. The Fuchi, similarly treated, is decorated with a boar and a monkey, carved in gold. The ornament that holds the cord represents monkeys and is of iron, finely carved. The whole shows a wealth of carving.

1344 Dagger. Length of blade, 9½ inches. Hilt is covered with fine whalebone, and ornamented with two long Japanese buckets, filled with various flowers, carved in gold and silver. The Kodzuka, of fine silver, also carved to look like a bucket, is similarly decorated, with flowers in gold. The rest of the ornamentation is of silver, highly polished.

1345 Short Sword. Length of blade, 9½ inches. Made by Yoshi-Kuni; date, 1248. The blade has a plum-tree engraved on it, and has fine engraving of cherry-blossoms and leaves in gold and silver beneath the Fuchi. The hilt is of wood, well lacquered over sharkskin, with two insects in red bronze inlaid; the Fuchi, of fine shibuichi, is ornamented with various insects, carved in gold, silver and bronze. The scabbard, of best lacquer, is decorated with bamboo and leaves in very fine colored lacquers that are rarely seen; the Kojiri is of metal in the shape of grasses.

1346 Hunting Knife. Length of blade, 10½ inches. Made by Masa-Hide; date, 1590. Hilt of wood, ribbed and finely polished. Scabbard of red mottled lacquer. Ornamentation of solid silver throughout, carved, engraved and inlaid with various Chinese characters signifying good luck. The Kodzuka, of silver, and the Kogai, also of silver, have verses of similar import engraved upon them. A butterfly, in silver, which also implies good luck, is let into the scabbard.

1347 Dagger. Length of blade, 7½ inches. Made by Hisa-Kuni; date, 1212. Hilt made of sharkskin, covered with fine whalebone, with two chrysanthemums in gold as ornaments; the Kashira is of gold and shakudo, finely engraved and decorated with Ran leaves The scabbard is of best black lacquer, with crest; the Kodzuka shows the same crest; the Fuchi and Kojiri are of fine gold and shakudo, and decorated with chrysanthemum flowers and Ran leaves in gold and silver.

1348 Short Sword. Length of blade, 12 inches. Made by Kujo-Mitsu; date, 1595. Has spear engraved on the blade. Hilt and scabbard of wood. Ornamentation of solid silver, splendidly carved, chased and engraved, with chrysanthemums in various degrees of bloom. Every flower by itself is a study in carving, and there are hundreds engraved in various parts of the sword. Two gold silk-worms in the chrysalis stage.

1349 Short Sword. Length of blade, 10½ inches. Made by Masa-Hiro; date, 1373. Hilt of sharkskin, wound with silk, with chrysanthemums carved in gold as ornaments. Ornamentation throughout of solid silver, showing hundreds of chrysanthemums carved in various degrees of bloom—every one perfectly true to nature.

1350 Hunting Knife. Length of blade, 10¼ inches. Made by Gen-Sa; date, 15th century. Has a deep groove to let the blood run off. On one side of the blade is an octopus; on the other side a fairy castle evolved out of a shell, supposed, according to the legend, to be at the bottom of the lake. The Kashira represents the end of a boat. The Fuchi is carved into waves, and shows a rope tied between two rocks, with long streamers and banners to celebrate the rising of the sun. The scabbard shows various sea-shells in gold lacquer on black ground, and is ornamented with a double anchor and a crab in silver. Flying sea-gulls, carved in silver, are seen farther down on the scabbard, and the Kojiri is finely carved into waves. The whole ornamentation is of solid silver. This sword shows how the Japanese artists, starting with one idea, will generally carry out the same scheme of decoration.

1351 Short Sword. Length of blade, 12 inches. Made by Niji-Fusa; date, 1569. Hilt of sharkskin, covered with fine whalebone; ornamented with two chickens finely carved in gold. Ornamentation throughout of solid silver,

and consists of birds, bamboo, flowers and Ran grasses. The Tsuba has finely-carved rim, to imitate bamboo. The scabbard is of best black lacquer, with birds in relief.

1352 Short Sword. Length of blade, 13⅛ inches. Carved dragon on the steel of the blade. Hilt of finely-polished sharkskin, with flies and peonies carved in solid gold as ornaments. Scabbard of ribbed wood, and finished in black lacquer. Ornamentation throughout of solid gold, with a slight inlaying of bronze and copper here and there to relieve the color, carved into chrysanthemums, etc., in various degrees of bloom.

1353 Dagger. Length of blade, 9⅛ inches. Made by Naga-Michi; date, 14th century. Hilt made of sharkskin covered with fine whalebone; has two peonies carved in solid gold, as ornaments. Kashira, of solid gold, shows cherry-tree carved in shakudo, covered with a wealth of blossoms in silver. The Fuchi, of solid gold, shows similar decoration. The Kojiri, also of gold, shows a pine-tree carved in shibuichi; it is evidently a valued tree, being inclosed with a fence, while a chapel, to which it probably belongs, is seen in the distance. The Kogai, also of gold, shows a pine-tree and a conventional landscape.

1354 Short Sword. Length of blade, 11¼ inches. Made by Kane-Tomo; date, 1330. Hilt made of sharkskin finely polished; covered with gold bands, having wasp's nest carved in solid gold on one side and wasp in gold and bronze on the other, besides snail and spider also carved in gold. The ornamentation throughout is of solid gold, The Kashira has bugs, flowers and millet in high relief, The Fuchi shows chrysanthemum in silver, wasps, grass, poppies and various flowers in high relief. The Kodzuka, of solid gold, is similarly ornamented, and the name of the artist, Kijo-Tsuza, is engraved on it. The Kojiri is also similarly decorated.

1355 Short Sword. Length of blade, 10 inches. Made by Masa-Kigo; date, 1512. A very fine blade. Engraved on one side are numerous symbols signifying success; on the other side is engraved a well-known Buddhist prayer, similar in character to the Lord's Prayer. Hilt of fine sharkskin covered with whalebone; two gold ornaments, one representing a maple by the side of a stream, and the other a cherry-tree in blossom, similarly situated, form the ornaments on the hilt. The decoration throughout is

solid gold, showing cherry-trees and flowers in various degrees of bloom. The Kodzuka, of solid gold, is similarly decorated, and bears on the reverse the name of the carver, Nori-Moto, a famous artist.

1356 Short Sword. Length of blade, 9½ inches. Made by Masa-Yoshi; date, 1860. Hilt and scabbard of wood, lacquered and treated in a characteristic style. Ornamentation throughout of ivory, representing grasshoppers, insects, beetles, snails, etc., laid in and carved in relief; centipedes, flies, ants and frogs, etc., in bronze, are laid in here and there as help to complete the artist's idea.

1357 Short Sword. Length of blade, 11½ inches. Made by Yoshi-Suke; date, 1491. Hilt made of very fine sharkskin covered with whalebone; two ornaments, chickens in golden bronze, are on it. The scabbard is lacquered with maple leaves in autumn colors on black ground. Ornamentation throughout of solid silver, inlaid with butterflies, chrysanthemums and various other flowers, in gold, silver, shakudo and other metals.

1358 Dagger. Length of blade, 8½ inches. Made by Masa-Hiro, province of Hizen; date, 15th century. Hilt wound with silk. Scabbard lacquered to imitate the bark of a cherry-tree, and covered with a transparent varnish. Ornamentation throughout of solid silver, with large silver hook near the Fuchi to fasten into the girdle, a thing that is rarely seen in a Japanese sword.

1359 Short Sword. Length of blade, 12½ inches. Made by Ken-Sha; date, 1491. Hilt of sharkskin covered with silk; two birds in copper bronze form the ornaments on it. Scabbard of fine black ribbed lacquer. The Kodzuka is of shibuichi, decorated with figure of a Buddhist disciple in gold and shakudo; ornamentation in shibuichi and bronze, of hornet's nests, hornets, etc.

1360 Dagger. Length of blade, 8½ inches. Made by Naga-Yoshi; date, 14th century. Hilt of wood, carved to imitate whalebone. Two gold peonies in full bloom form the ornaments on the side. The Kodzuka of solid gold, is carved with a dragon design. The small knife shows figure of a high Buddhist priest with a posthumous name given to it, engraved in silver on the blade. On the top is a fine carving of a "Kanko," in gold with birds; the balance of the ornamentation, also in solid gold, is carved with designs of angels, Buddhistic ornaments, etc.

1361 Short Sword. Length of blade, 10 inches. Made by Hiro-Mitsu; date, 1333. Hilt of sharkskin, covered with whalebone; ornaments are bees on one side and a butterfly on the other, finely carved in silver and gold. The scabbard is decorated with chrysanthemums in fine togidashi lacquer on black ground. The Tsuba is of silver, and is carved to imitate bamboo, with bamboo leaves in gold. The other ornamentation is all in solid silver, with numerous chrysanthemums, in various degrees of bloom, beautifully carved.

1362 Hunting Knife. Made by Masa-Tsune; date, 16th century. Hilt of sharkskin, covered with whalebone; the ornaments, of carved gold, represent ducks swimming in water. The ornamentation is of solid gold throughout, and is decorated and carved in high relief with bamboo, flowers, blossoms, birds, trees and waves; by Nage-Kaga.

1363 Short Sword. Length of blade, 8½ inches. Made by Sada-Kozu; date, 1867. Hilt of sharkskin, covered with leather. Fine plum twigs and flowers carved in gold form the ornaments on hilt. Scabbard of black lacquer is decorated with butterfly in gold lacquer. Ornamentation throughout of burnished silver, decorated in relief with peonies, cherry and plum blossoms, morning glories, etc., splendidly carved in gold and silver.

1364 Dagger. Length of blade, 8½ inches. It is finely carved with dragon, plum-tree and bamboo. Hilt and scabbard of finely ribbed wood. Ornamentation is of solid gold, carved by the best artist of modern times, Matsuo, a man celebrated for the delicacy and simplicity of his work. A peony carved in gold and two butterflies in gold and shakudo form the ornaments on the hilt. On the Kashira is a peony engraved and a butterfly hovering over it. The Fuchi, also of gold, is inlaid with a bird on the wing, carved in shakudo, and is also engraved with branches of flowers. The Kojiri is engraved with bamboo branches, leaves and chrysanthemum flowers, in slight relief. The Kodzuka is also engraved with chrysanthemum and peony, and inlaid with a butterfly on the wing.

1365 Short Sword. Length of blade, 9½ inches. Made by Nao-Katsu; date, 14th century. Hilt of sharkskin, wound with whalebone, under which are two fine silver ornaments, inlaid with chrysanthemums in gold, silver and bronze. The scabbard shows beautiful specimens of

flowers in various colors, lacquered on black ground. Ornamentation throughout is of solid silver, inlaid with butterflies, bamboo, insects and various flowers, carved and incised.

1366 Short Sword. Length of blade, 9½ inches. Made by Osa-Fune; date, 1559. Hilt of wood, carved to imitate whalebone. Scabbard of wood, beautifully and delicately lacquered with clouds on black ground. The Kashira is formed of a dragon, coiled, and, notwithstanding its diminutive size, strongly expressive of power and strength; every scale perfectly and clearly cut. Around the hilt is a silver band with open-work carving, to represent waves, with gold dragons on both sides. The Fuchi, well carved into waves, represents the sea-shore; shows on a spur of land the figures of two tigers, finely carved, full of expression and power. The ornament on the lower part of the scabbard shows a dragon and tiger about to meet in fight; and the Kojiri is formed into another dragon, coiled, a beautiful specimen displaying skillful workmanship.

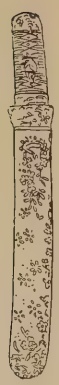
1367 Dagger. Length of blade, 8½ inches. Made by Yoshi-Mitsu; date, 1389. Hilt of sharkskin, wound with silk. Scabbard of gold kin-ire lacquer, gold flakes, etc., being inlaid in the lacquer. Ornamentation throughout is of solid gold. The Kashiri is inlaid with bird in silver and a cherry-tree in shakudo. Flowers and birds are also carved in relief. Two baskets with flowers, carved in gold, form the ornaments on the hilt. The Fuchi and Kojiri are also decorated with birds carved in very high relief. Cherry-trees, flowers, etc., carved and incised, complete the design of decoration.

1368 Short Sword. Length of blade, 9 inches. Made by Masa-Akira; date, 1832. Buddhist characters are engraved on the blade. Hilt and scabbard, of black lacquer. Fuchi, Kodzuka and Kogai are of fine silver, decorated with grasses, cherries and chrysanthemums, carved in gold in high relief; the Kashira, hilt and Kojiri of fine shibuichi, inlaid and carved with flowers and blossoms, in gold and silver.

1369 Short Sword. Length of blade, 10 inches. Made by Hei-Chin-Ho; date, 16th century. Hilt of wood, having as ornaments two turtles, finely carved in silver. A tiger, carved in bold relief, forms the Kashira. Grotesque as it is, the artist has treated it with great power. The

Fuchi, of shibuichi, is carved with waves and a gold dragon gliding through. Another dragon's head, differently treated, is carved on the Kodzuka, and the Kojiri is formed by a carving of a Ho-o, the Japanese Phœnix.

1370 Short Sword. Length of blade, 10 inches. Hilt of sharkskin, wound with whalebone; shows groups of monkeys and eagles, carved in shibuichi. The Kashira is formed by another monkey, carved in metal, and as life-like as art can make it. The Fuchi is decorated with the figure of a monkey reaching for a persimmon, and on the Kodzuka is another monkey, pulling an immense persimmon with a gold line, illustrating an old Japanese fairy tale. One of the long-armed members of the monkey tribe forms the ornament on the end of the scabbard.



1371

1371 Short Sword. Length of blade, 12 inches. A very fine and powerful blade, engraved with Buddhist characters, wishing success in using it; it has a deep and wide channel for the blood to run off. Hilt of sharkskin, wound with whalebone; two cranes, carved in silver and shakudo, as ornaments. The ornamentation throughout is of solid silver. The Kashira represents the sun rising above the waters. The Kodzuka, in silver, has a turtle carved in high relief. The turtles and the cranes are emblematic of long life—something which wearers of swords might well wish for. The Fuchi is ornamented with pine and plum-trees, bamboo and waves, carved in silver incrusted with gold. Scabbard of black lacquer, with gold flakes and plum-tree, carved in silver, on the side. The Kojiri also represents a plum-tree in bloom, reaching the length of the scabbard.

1372 Short Sword. Length of blade, 10 inches. Hilt of sharkskin, wound with silk. Has two ornaments in gold, representing awa (millet). The Kashira has a fine carving of Toshi-Toku, the god of longevity. The Kodzuka and Kogai of very fine shakudo, are also decorated with awa, carved in gold. The Tsuba, of silver, has a gold rim in the shape of a bundle of paper, such as is attached to New Year's presents. The handle that holds the cord is formed of two acorns, finely carved in silver; and a splendidly carved silver lobster forms the Kojiri.

1373 Short Sword. Length of blade, 12⅛ inches. Made by Shige-Yoshi; date, 14th century. The blade has a dragon and sacred jewel engraved on one side, and a plum-tree on the other. Hilt and scabbard of wood, carved to imitate bamboo. Two finely carved snails, in silver, form the ornaments on the hilt. Ornamentation, throughout of solid silver, is engraved with irregular designs; and in relief, beautifully carved, are bamboo stems and leaves.

1374 Short Sword. Length of blade, 9 inches. Made by Kuni-Take; date, 13th century. Hilt and scabbard of solid silver, carved wave designs, with flying cranes, also of silver, in relief. The Kashira, Fuchi, Kogai, Kodzuka and Kojiri are of fine shakudo, similarly decorated, and carved in gold and silver. Cranes and waves, in gold and silver, also form the ornaments on hilt and scabbard.

1375 Short Sword. Length of blade, 10⅛ inches. Hilt of sharkskin, wound with gold. Scabbard of black lacquer, flaked with gold. Two monkeys of gold, finely carved, form the Kashira; others form the ornaments on the hilt. The Fuchi, also of gold, is ornamented with monkey and persimmon-tree, illustrating an old fable. The Kodzuka, of gold, shows monkey playing with grasshopper. Ornament on the hilt and Kojiri shows similar decoration. The carving was done by Nobu-Masa, a famous carver of monkeys; date, 1843.

1375

1376 Short Sword. Length of blade, 10 inches. Has a spear engraved on the blade. Hilt of sharkskin, wound with whalebone. Scabbard lacquered with morning-glories on black ground. Ornamentation throughout of solid silver, carved by Kirijo Naga. The ornaments on the hilt are two grasshoppers. The Fuchi is carved with uri, Japanese melons, with their fruit, leaves and flowers. A bunch of morning-glories, in silver, forms the ornaments on the scabbard. The Kojiri is ornamented with carved butterflies, snails, etc.

1377 Short Sword. Length of blade, 11½ inches. Hilt of a splendid piece of sharkskin, wound with silk. Scabbard of carved wood. Ornamentation throughout is of solid gold, and carved by a celebrated artist, Ishi-Guro-Masa-Tsune. His seal is found under the Kodzuka. Pheasants

and a cherry-tree in bloom, in shakudo and silver, form decoration, which is done in the highest style of art. Every bird and every leaf, although of diminutive size, are thoroughly true to nature, and so finely done that they ought to be examined with a glass. Two peonies, carved in solid gold, form the ornaments on the hilt.

1378 Short Sword. Length of blade, 11 inches. Made by Masa-Hiro, of Shoshiu; date, 1373. Blade is engraved with an image of Shaka, or Buddha, and Sanscrit characters, also a posthumous name of Hachi-Man, the god of war. The hilt is of sharkskin wound with whalebone. Scabbard is lacquered in design of clouds on black ground. Two splendidly carved coiled dragons, in gold, form the ornaments on the hilt. The other decoration throughout is of solid silver, carved into waves, with heavy gold dragons gliding in and out in different positions and expressions, executed by Kat-Su, a famous carver of dragons. This sword is a very finely finished piece of work throughout.

1379 Short Sword. Length of blade, 10 inches. Made by Nobu-Kuni; date, 1459. Hilt of sharkskin wound with whalebone, with two silver cranes under it. Ornamentation throughout of silver, carved with cranes and pine-tree in gold, silver, and shakudo. All executed by Sei-Min.

1380 Short Sword. Length of blade, 10½ inches. Made by Osa-Fune, of Bizen; date, 1560. Hilt of wood lacquered. Black lacquered scabbard. Two gold dragons, coiled into circles, form the ornaments on the hilt. The rest of the ornamentation is of solid silver carved into waves, with gold dragons, in various positions, gliding in and out. The Kojiri, of silver, is in shape of a double-bodied dragon, which coils itself entirely around the scabbard and ends in two bushy tails. Carved by Yoshi-Akira.

1381 Short Sword. Length of blade, 11 inches. Made by Katsu-Mitsu; date, 1120. Hilt of sharkskin wound with whalebone. Two cranes, on the wing, in gold and shakudo, form the ornament on the hilt; ornamentation throughout of finely polished silver repoussé, carved and inlaid with cherry-trees and blossoms, birds, etc., in gold, shakudo and other metals. Carved by Ishi-Guro-Masa-Tsune.

1382 Short Sword. Length of blade, 11 inches. Hilt of sharkskin wound with whalebone; cranes in shakudo form the hilt ornaments. The Kashira and Kojiri, of solid silver inlaid with gold, represent Ho-o, the fabulous bird. The Kodzuka and Fuchi, also of solid silver, are decorated with a tsuta-tree in foliage.

1383 Short Sword. Length of blade, 10½ inches. Made by Yoshi-Suke; date, 1491. A dragon winding around spear and Sanscrit characters are engraved on the blade. Hilt is of sharkskin wound with silk; and two insects carved in gold, form the ornaments. The Kashira is of fine shakudo rimmed with gold and carved with plum blossom. The Fuchi and Tsuba, also of shakudo, are rimmed heavily with gold, and ornamented with lilies and Ran leaves, finely carved in gold and silver. The Kodzuka and Kogai are of solid silver, ornamented with insects in gold and shakudo. The Kojiri, of fine shakudo, is ornamented with plum-tree and flowers and Ran leaves in gold and silver. On the scabbard, which is of fine lacquer, flaked with gold, is a gold butterfly. Mountings made by Goto-Ichijo, a very famous carver.

1384 Short Sword. Length of blade, 10½ inches. Made by Kane-Michi; date, 1570. Hilt is of sharkskin wound with silk, and has bunches of lilies and chrysanthemums carved on it as ornaments. Ornamentation throughout is solid silver, carved with chrysanthemums, plum-trees and blossoms, Ran grasses, etc., in gold, silver, and shakudo. The Kodzuka and Kogai are of solid silver, carved with plum-blossoms growing along the water's edge. Scabbard is covered with granite-like lacquer.

1385 Short Sword. Length of blade, 11⅛ inches. Hilt wound with whalebone; has heavy bands of silver, showing two tigers carved in gold in two inlaid panels. The Kashira of silver, shows tiger carved in bold relief. The Fuchi, of silver also, has tiger finely repoussé and inlaid with gold; and a similar tiger decorates the Kodzuka. The Kojiri, of silver burnished, is carved with tiger partly in low and partly in high relief. The artist's name is Yosei-Masa. The scabbard is of wood carved to imitate bamboo.

1386 Dagger. Length of blade, 9¼ inches. Made by Zuin-Ju, of Masashi; date, 16th century. Blade daintily carved with plum and pine-trees. Hilt of sharkskin wound with whalebone. Scabbard of very fine gold lacquer on black

ground. Ornamentation is of solid silver, decorated and carved with faces and masks used in the Nō dance. The Kashira shows two children's heads, with the faces usually depicted in paintings called Kara-Ko. On one side of the hilt is a mask carved in brass, representing an imp, and on the other, in silver, Otafuku, a contented old woman. Two other masks from the Nō dance are carved on Fuchi and Kodzuka, and on the Kojiri is finely carved from the same dance another mask frequently seen—the Hanniya, or head of a witch.

1387 Short Sword. Length of blade, 13½ inches. Made by Masanaga, of Hizen; date, 15th century. Has figure of spear and Buddhist characters engraved on the blade. Hilt of sharkskin wound with whalebone, with two gold Ho-o as ornaments. Kashira is of finely carved and repoussé silver, decorated with gold, showing Ho-o with its head very well carved forming the point, and standing out in bold relief from the rest of the ornamentation. The Fuchi, Kodzuka and Kojiri are of solid silver, decorated to correspond with the Kashira. The artist's name was Ima-Moto, Kuman-Sai.

1388 Short Sword. Length of blade, 10½ inches. Made by Mori-Hiro; date, 13th century. Hilt of sharkskin, wound with silk. The Kashira, an old iron piece, carved and inlaid in shibuichi, is a figure of a Buddhist priest. On the side of the hilt are two ornaments, one in shibuichi, of carved plum-blossoms, the other in copper bronze, showing Niō, one of the guardians of Buddha. The Tsuba of old iron is inlaid with temple ornaments, and the Kodzuka, which is bronze, is carved with a figure of Daruma. The scabbard, in part, is lacquered to imitate sharkskin; the other part is powdered with silver.

1389 Short Sword. Length of blade, 16½ inches. This blade was probably used in hunting; is finely engraved with spear, sacred jewels, and Sanscrit characters. Hilt and scabbard are of fine nashiji lacquer, heavily ornamented with solid silver throughout. Two solid gold coiled dragons, resting on silver bands, carved into waves, form the ornaments on the hilt. The Kashira is finely carved into waves with gold dragon gliding through them. The Kodzuka, of solid silver with gold rim, has a gold dragon on its face. The Fuchi, of silver also, has a gold dragon gliding through silver waves; and the Kojiri has the same decoration. The ornamentation throughout is of very heavy silver, and was wrought by Nobu-Kiyo.

1390 Short Sword. Length of blade, 10 inches. Made by Osa-Fune, of Bizen; date, 1530. Hilt of sharkskin, wound with whalebone. Scabbard is of exquisite gold lacquer, such as is rarely seen on a sword, showing designs of cherry-blossoms. The Kashira, of silver, is ornamented with bird and peony in gold and shakudo. Two cherry branches in full bloom, carved in shakudo and silver, form the ornaments on the hilt. The Fuchi is ornamented like the Kashira, with bird and peony in gold and silver. The Kodzuka, in silver, is ornamented with quail and flowers. The band around the hilt is of silver, and ornamented with pheasants in gold and shakudo, and cherry-flowers in silver. The Kojiri of silver, paneled, is ornamented with a hawk and a crane, carved in high relief, and with leaves of bamboo in gold.

1391 Short Sword. Length of blade, 13½ inches. The blade is not signed. It is carved with figure of the god of fire, and has a heavy channel to let the blood run out on the side. Hilt of sharkskin, wound with leather, has two gold ornaments: carved birds and cherry blossoms. Scabbard is carved and ribbed, and lacquered to imitate malachite. Ornamentation throughout of fine shakudo, decorated in relief with carvings of frogs and insects, in gold, silver and shakudo.

1392 Short Sword. Length of blade, 11¼ inches. Made by Sada-Kazu; date, 1860. Blade finely carved with figure of dragon, casting forth from his mouth the Ken, or holy sword. Hilt and scabbard of wood, with ornamentation throughout of solid gold, delicately carved. A flight of birds forms the ornament on one side of the hilt; and on the other, silver waves beating against a bamboo basket, used as breakwater, are carved in gold. Pine-trees carved in gold on shibuichi ground, with a sail in the distance, form the ornament on the scabbard. The Kodzuka, of solid gold, is also ornamented with bamboo breakwater baskets and a flight of birds. The Kojiri and Tsuba are similarly ornamented. The name of the artist is Katsu-Mori.

1393 Short Sword. Length of blade, 9 inches. Made by Nao-Haru; date, 16th century. Hilt of sharkskin, wound with silk. Scabbard of lacquer, imitating tortoise-shell. Ornamentation throughout of solid silver, showing dragon gliding through waves, in repoussé and carved.

1394 Short Sword. Length of blade, 9 inches. Made by Nobu-Kuni; date, 1373. On blade are finely carved dragon and Buddhist verses. Hilt and scabbard of fine, deep rich emerald lacquer. Ornamentation throughout of solid silver, carved with waves and two fine flying storks. This sword must have come from the princely family of Yama-Shiro, whose crest, carved in gold, forms the ornament on the hilt. The same crest in gold is inlaid on the Kodzuka and Kogai.

1395 Short Sword. Length of blade, 15¼ inches. Made by Ko-Tetsu; date, 14th century. Hilt of sharkskin, wound with silk. Two shakudo and silver dragon-flies form the ornaments on it. Scabbard of lacquer, imitating birch bark, is decorated with gold lacquer and wrought metal dragon-flies. Tsuba of shakudo, decorated with locust in gold and skakudo, and spider in bronze. Other parts of the metal ornaments are decorated with dragon-flies and flowers.

1396 Short Sword. Length of blade, 9 inches. Hilt in wood, with two antique, carved ivory netsukes as ornaments. The Fuchi is also made of ivory, carved with trees, birds and ducks in water. The scabbard is of net-work in silver, with ornament of crane carved in ivory.

1397 Short Sword. Length of blade, 9⅛ inches. Made by Mune-Chika, of Kioto; date, 986. Finely-carved Japanese inscription on blade. Badger head, finely carved in silver, forms the Kashira. Two masks from the Nō dance, carved in shakudo and copper bronze, form the ornaments on hilt, which is of well-carved wood. The Kodzuka, of silver, is ornamented with finely-carved sword in gold and shakudo. Two wrestlers, carved in silver, form the ornaments on scabbard, which is of fine black lacquer; and another badger's head, carved in silver, forms the Kojiri. The Fuchi, of chased silver in form of a drum, has the crest of the artist who executed the mountings: Masa-Yoshi; date, 1835.

1398 Long Sword. Length of blade, 26 inches. Made by Tada-Yoshi, of Hizen; date, 1525. Hilt of sharkskin, wound with leather, with two peonies carved in gold as ornaments. Scabbard of black togidashi lacquer, flecked with gold, and decorated in fine gold lacquer, with chrys-

anthemum, plum blossom, peonies, etc. Ornamentation throughout of fine shibuichi, decorated with butterflies, grasses, birds and flowers in various metals in high relief. This sword has another scabbard for alternate use, lacquered to imitate dark leather, with red maple-leaves showing under the lacquer; the Kojiri of shakudo is ornamented with chrysanthemum in high relief.

1399 Short Sword. Length of blade, 8 inches. Made by Nishi-Nobu; date, 1863. Hilt wound with leather. Scabbard of black lacquer, decorated with gold leaves. Two birds, carved in gold, form the ornaments on the hilt. The Kogai is formed of two chop-sticks joined together, carved in silver, representing bamboo; each stick forms a hollow tube, one containing a steel graver and the other an artist's brush. Ornamentation throughout of solid silver, decorated and inlaid with leaves and grasses in gold.

1400 Long Sword. Length of blade, 28¼ inches. Made by Tado-Hiro, of Hizen. Has two blood-channels carved entire length. Hilt of sharkskin, wound with silk, underneath which are two long dragons carved in silver. Scabbard of leather, with coiled dragons in gold lacquer in form of crests. Another dragon, carved in silver, ornaments the scabbard; and the Tsuba, of silver, is carved with waves and dragons in very bold and high relief. The rest of the ornaments, also of silver, are similarly treated.

1401 Long Sword. Length of blade, 30½ inches. Made by Tada-Yoshi, of Hizen; date, 1525. The blade is carved with dragon and sword on one side, and has a blood channel carved on the other. The hilt of sharkskin, wound with whalebone, is ornamented with katsu-o fish, carved in silver, with half-open shell clinging to it. The Kashira, of silver, is ornamented with a lobster in fine copper bronze, and a fugu, a poisonous fish, carved in silver. The Fuchi, in silver, is ornamented with an octopus, in copper bronze. The Tsuba, of silver, is formed by a coiled carp. The band around the scabbard is of silver, and is ornamented with a koi fish, finely carved; and the Kojiri is formed of a cray-fish, boldly and effectively carved.

1402 Long Sword "Katana." Length of blade, 26 inches. Made by Kuni-Yasu, of Bizen. Hilt of wood, wound with leather. Upper part of scabbard is carved to imitate iron; lower part, to imitate leather. The Kashira shows a bold and grotesque carving of Oni or imp. Ornaments on the hilt are of shakudo, gold and copper bronze, and are carved in form of children's toys. Tsuba, of iron, inlaid with shibuichi, is carved with figures, masks, begging priests, and legendary characters. The Kojiri, of iron, shows a Shogoon crest, surrounded by waves; it looks as if it had fallen into the water. Hooked to it is an anchor, attached to a cord, extending to hilt of scabbard and held by Oni, who is evidently fishing for it.

1403 Long State Sword "Tachi." Length of blade, 23½ inches. Made by Kane-Sada; date, 1520. Has two blood-channels, running the entire length of blade. Hilt of sharkskin, wound with silk; and two cranes, carved in gold and silver, form the ornaments. The Kashira, of silver, is decorated with maple-leaves and plum blossoms in high relief. The Tsuba, of silver, and the Kojiri are similarly decorated. All the other ornamentation is also of silver. The upper part of the scabbard is of wood, lacquered in imitation of leather, and profusely decorated with flying cranes in heavy gold lacquer. The lower part is in fine togidashi lacquer, sprinkled with gold flakes to produce cloud effects, and has swallows in gold lacquer.

1404 Long Sword. Length of blade, 27 inches. Hilt of sharkskin, wound with silk, with two finely carved gold cranes beneath it. The Kashira, Fuchi, Kogai, Kojiri and Obi-Tori (which holds the cord) are of solid gold, highly burnished, with panels in low relief, and cherry blossoms and hawthorn blossoms in high relief. The gold decoration and carving were done by Koga-Aki-Shirin. The Tsuba is a strong and effective piece of silver-work, carved to represent an elephant, with tusks in gold. On top of the Tsuba is a figure of a youthful rider, a child in fact, carved in silver, inlaid with gold. The blade has the long blood-channels. The scabbard is of black lacquer, with flakes of gold, and with cherry, maple and other leaves in mat gold. (Illustrated on p. 403.)

1405 Long Sword. Length of blade, 27½ inches. Made by Yoshi-Tsugu; Oyei period, 1373–1390. The blade has an inscription, which might be translated in English, "Con-

fession is good for the soul." In Japan a naked sword was always considered a good argument to hasten confession. The Fuchi is of silver, representing a lotus-leaf. The scabbard and hilt, of red shu lacquer, are decorated heavily with gold lacquer, showing lotus-plant. The Kojiri, of silver, is in the form of a lotus-leaf.

1406 Long Sword. Length of blade, 25½ inches. Made by Iye-Tsuda; date, 1395. Hilt of sharkskin, covered with silk. Two dragons coiled around the sword, and carved in bold relief. The Kashira, of gold, has a carved coiled dragon around the edge, and a panel, having various carved flowers, in relief. The other ornamentation is in fine shakudo, carved into waves, with a gold dragon gliding through them, and points of gold here and there, showing through the waves. The scabbard is of sharkskin, highly finished and polished.

1407 Long Sword. Length of blade, 28 inches. Has two blood-channels, the entire length of blade. Hilt of sharkskin, wound with leather, and two dragons in shakudo beneath. Ornamentation throughout of shibuichi, carved into waves, with gold dragons gliding through them.

1408 Short Sword. Length of blade, 10¼ inches. Hilt of sharkskin, wound with silk. Ornamentation of silver and fine shibuichi. The Kashira and Fuchi, of shibuichi, are carved with dragon. Two dragon-flies, finely carved in silver, form the ornaments on the hilt. Scabbard of red lacquer, unevenly applied to imitate the bark of a tree. A dragon, in shibuichi, elaborately carved, forms the Kojiri, and winds in large heavy folds around the scabbard, reaching nearly to the hilt. Dragon-flies, carved in silver, are applied here and there on the scabbard. A strong and powerful piece of skilled workmanship.

1408

SWORD GUARDS

(TSUBA)

PREFATORY NOTE

BY T. TAKAYANAGI

Lack of time and limited space in writing these prefatory notes, prevent me from giving a full description of art histories of different subjects included in this marvellous collection of Japanese art objects, which was made by the late Mr. R. Austin Robertson, who lived in Japan from 1881 to 1886, with the especial object in view to obtain all good specimens regardless of cost. This collection includes large numbers of objects in each class, giving not only examples, but in some cases almost the history also of the particular art itself; among them are not a few of the very best and finest specimens known to exist. The difficulty experienced in preparing these notes was to know how little to say; that little also to be as useful as might be upon a dozen different subjects. Already there have been much written in books and serial publications, but as they are not readily to be referred to when examining such a varied and extensive collection as the present, the present short notes, I hope, will meet the difficulty.

Sword Guards and other Metal-works. The art of sword mounts, like all other arts, owes its origin to religion, and the earliest example of the guard, known as Yamagata, is to be found in the temple of *Todaiji* at *Nara*.

This guard is said to be the earliest work of a metal-artist called *Karuta-no-muraji*, of the province of *Omi;* the Japanese history tells us that the Empress *Gemmei* (708-714 A.D.) gave orders to the court of arms to bring to *Nara* the above-named artist. The artists of this period (8th century) did not make sword mounts their specialty, but made accessories for Yoroi (armour) Menuki (sword-handle appliqués) and ornaments for the temples and palaces. The great perfection of this art in the 9th century is to be found on the mounting of the guard for sacrificial purposes by the celebrated Buddhist priest Kobo-Daishi, which is described as being a veritable jewel of art. From the 10th to the 12th century, art showed a great decadence.

The mounting of swords occupied the first rank in Japanese art, and its art slowly revived toward the 13th century.

In the 15th century, Shogun Ashikaga encouraged a higher degree of luxury in the artistic ornamentation of the sword; and of this family, Higashiyama-Yoshimasa was the most ardent promoter of the arts. Among the most celebrated chasers of this period was Goto Yujo, whose work has never been surpassed. The house of Goto maintained its authority during the succeeding centuries in the chasing of sword mounts, the whole skill being lavished on the *Menuki* (appliqué), the *Kodsuka* (small knife), and the *Kogai* (hair-pin, sometime chop-sticks); these three pieces are called Midokoro-mono (an object for three places). Guards in shakudo and shibuichi or in bronze did not become common until the long wars of the 16th century were ended, when the government was removed to Yedo. During the time of continued peace, the sword became an object of display. Consequently the most exquisitely chased and richly ornamented mounts are to be found among the productions of from the 17th to the end of the 18th century, when luxury and fancy prevailed among the nobles as well as the commoners.

Under the Fifth Shogun Joken-in, who reigned 1681 to 1708, Yokoya Somin and Toshinaga, Yasuchika and Joi of Nara family, were distinguished above their fellow artists, and produced the most remarkable works.

There are in this collection numbers of superb examples of guards, knife-handles, Menukis and other small metal-works by many celebrated artists, including *Goto*, *Nara*, *Iwama*, *Hamano*, *Ishiguro*, *Iwamoto*, *Kinai*, *Soten*, *Somin*, *Umetada*, *Yasuchika*, *Tomoyoshi*, *Toshinaga*, *Naomitsu*, *Motoatsu*, *Masatsune*, *Konkuan* and *Mitsuteru*. Above all things, a collection of sword-mounts is one of the most artistic and the most interesting which can be made. The subjects, the method of making, all speak of old Japan, its history, its art, its civilization, its religion and its domestic life, for in the subjects selected by the artists nothing was neglected. Their favorite subjects, such as flowers, legends, emblems of festivals, the heroes of fights, all these are represented in delicate chasings, incrustations and piercings in metal of minute perfection.

Lacquers. According to our time-honored history, the art of lacquer is traced back to the 4th century before the Christian era. We find in our books mentioned the name of *Nuribe-no-Muraji*, under the Emperor *Ko-an* (391 B.C.), the name signifying "director of the administration of lacquers." The earliest examples of this fascinating art still preserved, of which the

date can be ascertained, belong to the period of dynasty of the Emperor Shomu (724-748 A.D.). The history of lacquer may be divided into periods as follows:—

(1) Shomu-Jidai, or Jodai; lacs from the reign of Emperor Shomu (724-748 A.D.) to the end of the 8th century.

(2) Kamakura-Jidai; lac of the period of the 12th century, when the first Shogun-Yoritomo was installed at Kamakura.

(3) Yoshimasa-Jidai: period of the Shogun Yoritomo, 15th century.

(4) Hideyoshi-Jidai: the period of Taiko, end of 16th century.

(5) Tokugawa-Jidai; period of the dynasty of the Tokugawa-shogun (1603-1867).

In the 8th century the art of lac assumed a very complete development, and in the 10th century it attained high perfection.

The fashion of mounting the borders of lac-works in silver and pewter became general, and designs of great beauty were produced during the 10th century.

The objects of the succeeding centuries may be classified as follows:

(1). *Makireo*, or inlaying of articles with gold, that is, the successive layers were carefully polished, so that the design appears in the substance of the lac, which presents a perfectly smooth surface.

(2) *Heijin*, or flat powder. This variety belongs to the kind of lac known as Nashiji, or skin of pear.

(3) *Hiomon*, or flat decoration.

(4) *Raden*, or flat incrustation of mother-of-pearl on powdered gold background.

(5) *Makiye*, or gold powdering.

(6) *Kamakura-bori*, or incising and gilding wood, and lacquered in black or red.

(7) *Ikkakeji*, or lac thickly powdered with gold, with incrustation of mother-of-pearl or of plaque of gold. Higashiyama-Yoshimasa having been himself an artist and a great promoter of Japanese art, caused various pictorial subjects to be applied to the lacs, and under his auspices new designs were invented. Like other art works, the best specimens were produced during the 17th century, when luxury and artistic refinement prevailed throughout Japan, and when the great masters were welcomed as friends of the shoguns and princes. Among this choicest

collection of old lacquers I find many specimens from the studios of *Shunsho*, *Koma*, *Kajikawa* and *Yoyusai*, besides numerous pieces of best avanturine gold lacs produced during the period of *Higashiyama-Jidai*.

Carvings and Pouches. The earliest form of artistic sculpture in Japan, apart from temple and palace carvings, was hieratic: the carving of the Buddhist images, of which the first specimens are attributed to a Corean who came to Japan in 577 A. D. The best specimens of carvings, both in ivory and wood, are to be found among the objects known as netsuke, which were used as buttons for attaching to the sash, or girdle; the medicine chest (Inro); tobacco pouches (tabako-ire); Kinchaku, or money pouch; Yatate, or portable ink-wells; and Tonkotsu (pouch made of natural wood, generally with most unique and artistic incrustations of ivory, lead and mother-of-pearl appliqués).

The earliest known examples are said to date not further back than the 16th century.

According to the "Soken-kisho" (Japanese hand-book on sword mounts, artists, and sculptors of wood and ivory, published in 1780), the most celebrated sculptor was *Yoshimura-Shuzan*, who lived in the early part of the 18th century and was the inventor of many new designs, which are repeated in close imitation even in the present period. Among Japanese collectors at home, the carvings on wood are more esteemed and admired than ivory, especially wood masks of both large and miniature carvings. The names of a few of many talented sculptors are *Demeuman*, of Yedo, *Unjudo Shumemaru*, of Osaka, *Miwa*, of Yedo, *Minko*, of Ise, and *Tomotada*, of Kioto, etc.

A collection of old netsuke and other carvings, with their stories told, is a history in ivory of the daily life, the historic incidents and legendary beliefs of Japan. There are many interesting and rare specimens to be found among this collection.

The mountings of the tobacco pouches and the rare specimens of the leathers used in making the pouches require to be closely examined, as many of them have most marvellously chased and carved gold ornamentation, and are made of leathers of great rarity.

New York, March 23d, 1892. T. TAKAYANAGI.

SALE, WEDNESDAY AFTERNOON, APRIL 20TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK.

SWORD GUARDS

(*TSUBA*)

1411

1411 Sword Guard (Tsuba). Copper bronze. Hotei and children flying paper kite. Artist, Kaba Yeizin; date, 1710.

1412 Sword Guard (Tsuba). Figure of crane, carved on iron in high relief, sitting on gold perch, looking at the rising moon. The bird is finely carved and foreshortened. Attention is called to the quality of the iron of this and many of the other guards. The Japanese know how to give it a certain mellowness of color, which no other nation can equal or even approach.

1413 Sword Guard (Tsuba). Iron. With heavy rim of silver and shakudo carved in relief with landscape, etc., inlaid with gold.

1414 Sword Guard (Tsuba). Iron Sukashi-Bori, or openwork carving representing monkeys in various positions.

1415 Sword Guard (Tsuba). Iron. The centre is carved in high relief to represent a crane, the edges being set off with silver; black-birds on branch and stem, all in high relief, are carved on the reverse.

1416 Sword Guard (Tsuba). Iron. Very old piece. Fisherman in boat looking at temple and shrine as he passes along the river. Large pine-tree on the reverse side, carved in high relief.

1417 Sword Guard (Tsuba). Iron. This guard is carved or rather consists of a coiled dragon, with merely a centre-piece to hold the sword. The dragon is finely and boldly carved.

1418 Sword Guard (Tsuba). Iron. Raised carved silver rim; the guard inlaid with lion and bamboo and leaves, finely carved in shakudo.

1419 Sword Guard (Tsuba). Shakudo. With heavy gold rim of dragons finely carved; the body of the guard finely grained.

1420 Sword Guard (Tsuba). Red bronze. The masks of Okina and Haunya beautifully chased in high relief, and full of expression. By Yanagawa Naoharu; 18th century. A very choice specimen of his work.

1420

1421 Sword Guard (Tsuba). Copper bronze; the decoration, representing a Japanese woman carrying wood on her head, is finished in shakudo and gold. A fine specimen. Signed by Hosai.

1422 Sword Guard (Tsuba). Copper bronze. Decoration representing the Japanese favorite fish called "koi" rising out of the water; on reverse side, are lobsters finished in gold and shibuichi. One of the best examples of Irramoto-konkwan, a famous metal-chaser of the 18th century.

1423 Sword Guard (Tsuba). Decoration of flower called Kwaido, finished in solid gold and silver. Example of the celebrated Kwan-Sai.

1424 Sword Guard (Tsuba). Decorated with vine, flowers and butterflies. Signed, Ishiguro-kore-yoshi.

1425 Sword Guard (Tsuba). Bronze; decorated with lobster and stream in solid gold and silver. By Natsuo, the greatest living artist in metal-work.

1426 Sword Guard (Tsuba). Bronze. Water-lilies in solid gold and silver.

1427 Sword Guard (Tsuba). Iron. A dragon incrusted in heavy gold on hammered iron, full of movement. Not signed, but an old piece.

1428 Sword Guard (Tsuba). Iron. Stars and wild boar in raised metals, incrusted on iron. Very old piece.

1429 Sword Guard (Tsuba). Shakudo. Butterflies and flowers inlaid and incrusted in solid gold and other metals on a background finished in the style called nunome zogan—a very fine example. By Iwamoto-konkuan. Made in the 7th year of Kuan-sei (1795).

1430 Sword Guard (Tsuba). Iron. Dragon and stormy waves in chased and incrusted gold—a fine specimen. By Shiba Ho-gau Take-chika.

1431 Sword Guard (Tsuba). Shakudo. With butterflies and flowers inlaid and incrusted in gold and various other metals. Made by Iwamoto-konkuan; date, 1795.

1432 Sword Guard (Tsuba). Silver. Chrysanthemum branch incrusted in shakudo and solid gold. Signed, Ogura-toki-teru.

1433 Sword Guard (Tsuba). Shibuichi. Benkei, the Japanese Samson, fighting with Ushiwaka on the bridge in Kioto; in gold and silver relief-work. Signed Ichi-yu-sai Motonori, of Ibaraki prefecture.

1434 Sword Guard (Tsuba). Shakudo. Celebrated scenery—eight views of Lake Biwa, in Province of Omi—chased and incrusted in solid gold and silver in relief. Signed, Takase Yei-ju.

1435 Sword Guard (Tsuba). Iron. Cherry blossom in raised gold and the Teumaku (Royal tent) in heavy silver incrustation. By Yanagawa-chokuren.

1436 Sword Guard (Tsuba). Shibuichi metal. Japanese Kiri-tree in shakudo; on reverse, peacock and storm-cloud incrusted in red bronze with silver and gold inlaying. Signed, Sano-michiyoshi.

1437 Sword Guard (Tsuba). Shibuichi. A wild horse, chased and incrusted in shakudo, on obverse; on the reverse, a mountain with running stream below. Signed, Hide-kuni.

1438 Sword Guard (Tsuba). Copper bronze. A descending eagle and a rock in high relief, inlaid with gold and silver, and a bear watching the eagle from under a pine root. Excellent workmanship. By Shi-ge-nobu.

1439 Sword Guard (Tsuba). Iron Masks and Hat. In high incrustation of shakudo and red bronze on iron; 18th century.

1439

1440 Sword Guard (Tsuba). Iron. Pierced and chased decoration of fans inlaid in solid gold. Signed, Hagiya-katsuhei.

1441 Sword Guard (Tsuba). Shibuichi. A Chinese philosopher and his pupil, chased in high relief, and inlaid with gold and silver. Signed, Hamano Naoyuki.

1442 Sword Guard (Tsuba). Shibuichi. Carved and inlaid work of peony flower, and moon appearing from cloud, in silver. Signed, Haru-akira; date, 1800–1825.

1443 Sword Guard (Tsuba). Shibuichi. Ornamentation representing the first Sho-gun Yoritomo on horseback, near cherry-tree, incrusted in gold and shakudo and finely chased. Exquisitely finished in details. Signed, To-sen-sai Mune-teru; date, 1750–1800.

1444 Sword Guard (Tsuba). Iron. Pierced work of spider and cobweb, inlaying of gold. Signed, Fajiwara-masa-katsu of Shimosa; date, 1700–1740.

1445 Sword Guard (Tsuba). Shibuichi. Bamboo-tree and leaves inlaid in high relief in shakudo, silver and gold. Signed, Sho-ami-shigeyuki; date, 1817. A very artistic specimen.

1446 Sword Guard (Tsuba). Iron. A sacred elephant in solid gold and silver, inlaid work in high relief, with Chinese dedicating verse on the reverse. Signed, Yasu-chika; date, 1800.

1447 Sword Guard (Tsuba). Iron. Pierced work of Kiri and Ho-o (bird of omen). By Sugawa-Masa-tsugu; date, about 1740.

1448 Sword Guard (Tsuba). Copper bronze. Fish, octopus and lobster, incrusted in silver and gold. By Jo-chiku; date, 1800.

1449 Sword Guard (Tsuba). Copper bronze. Daikoku (god of rice) and Shime-nawa (new-year festival) or emblem of good luck and happiness; and on reverse side daikon and nezumi (a radish and a mouse), in raised gold and silver finish; date, about 1800.

1450 Iron Sword Guard (Tsuba). Incrusted ornamentation, a dragon in gold and storm waves in silver. Signed, Ohmori-teruhide ; date, 1800.

1451 Iron Sword Guard (Tsuba). Pierced design of folding screens, with gold zogan work. By To-rin-ken Kiyotada ; date, 1820.

1452 Iron Sword Guard (Tsuba). Square shape. A leaping carp in raised iron and incrustation. Signed, Iwamoto-konkuan, a celebrated chaser in metal ; date, 1742-1801.

1453 Iron Sword Guard (Tsuba). The shape represents a treasure-bag with enamel decoration of Takara-dsukushi (collection of precious articles). By Haruta Kuan-wo ; date, about 1760.

1454 Sword Guard (Tsuba). Iron. Shows bamboo and tiger. Designed by Kano-tanyu who died in 1674, and executed by Shekizoken-motouki ; date, 11th year of Kuansei period (1799). A noble piece of work.

1455 Sword Guard (Tsuba). Shibuichi. Two Nio pine-tree, Artist, Kaba-yeizin ; date, 3d year of Shotoku period (1713).

1456 Sword Guard (Tsuba). Shakudo. Peasants and peony in high relief in gold and silver. Signed, Hagiya-katsuhei ; date, 2d year of Kei-o period (1866). Characteristic of his work.

1457 Sword Guard (Tsuba). Silver, on obverse, and copper bronze on reverse. A rakau with his miraculous incense bowl, exquisitely chased and incrusted in gold, shakudo and silver. By Katsuhei ; date, 1860. Very fine piece.

1458 Sword Guard (Tsuba). Iron and shibuichi. Kawa-ni-Koi, or carp and stream, chased in iron. By Natsuo ; date, 1853.

1458

1459 Sword Guard (Tsuba). Iron chrysanthemum in pierced work. By Tsunenaga, of Hagi, province of Nagato ; date, 1790.

1460 Sword Guard (Tsuba). Copper bronze. A court-noble with his drawn sword, after an imp. By Hirayama-yoshinaga ; date, 1750-1800.

1461 Sword Guard (Tsuba). Roosters near plum-trees, chased in high relief. Seal-mark incised ; date, about 1800.

1462 Sword Guard (Tsuba). Iron, pierced, representing a historical Japanese battle. Remarkable specimen. By Soheishi-Soten, of Hikone, province of Omi ; date, 1700.

1463 Sword Guard (Tsuba). Solid silver cherry-tree and pheasant, chased and inlaid in raised gold and silver. Signed, Haru-aki ; date, 1800-1825.

1464 Sword Guard (Tsuba). Iron armor ornaments, gilded and pierced in iron. By Sugawa-masayoshi ; date, 1725.

1465 Sword Guard (Tsuba). Silver landscape chased in high relief. Not signed ; 18th century.

1466 Sword Guard (Tsuba). Silver. Monkeys climbing the rocks, in hammered and chased work. Not signed ; 18th century.

1467 Sword Guard (Tsuba). Silver. Ama-rio or rain dragon, pierced silver work ; the edges finished with finely chased wave decoration. Fine piece.

1468 Sword Guard (Tsuba). Silver. Birds, flowers and figure in separate panels, beautifully chased. Not signed ; end of 18th century.

1469 Sword Guard (Tsuba). Shakudo. Two lobsters forming the guard, deeply chased and inlaid with gold.

1470 Sword Guard (Tsuba). Shakudo. A finely chased gold diaper of flowers and grass ornamenting all around the edge, the ground having a finish called nunome. Not signed, but is fine work.

1471 Sword Guard (Tsuba). Shakudo. Dragons in high relief, in shakudo, on each side. Not signed.

1472 Sword Guard (Tsuba). Shakudo. Tile and vine in high relief, in shakudo and gold, beautifully executed.

1474 Sword Guard (Tsuba). Iron. Buddhistic subject. A man trying to save a drowning priest, deeply engraved and chased in gold and iron ; 17th century.

1475 Sword Guard (Tsuba). Iron. Mythical animals pierced in iron ; 16th century.

1476 Sword Guard (Tsuba). Iron. Shishi-ni-botan, or lion and peony, pierced in iron.

1477 Sword Guard (Tsuba). Iron. Take-ni-tora, or bamboo and tiger, in high relief, in iron and gold ; 17th century.

1477

1478 Sword Guard (Tsuba). Iron and copper. Fish and sea-shells, in shakudo and silver incrustation. Very good specimen of combined metal-work.

1479 Sword Guard (Tsuba). Iron. Rooster and chickens. Skilfully treated in gold and shakudo chasing on iron ground ; the edge has a gold band all around ; 18th century.

1480 Sword Guard (Tsuba). Iron. Moon and duck, in silver and bronze treatment. Very artistic finish ; 18th century.

1481 Sword Guard (Tsuba). Iron. A warrior holding a baby in his arms. Deeply engraved on iron, and chased and inlaid with gold ; 18th century.

1482 Sword Guard (Tsuba). Iron. Books in pierced work, inlaid with gold and covered with shakudo on iron. A unique piece ; 18th century.

1483 Sword Guard (Tsuba). Iron. Two mice, forming the guard, skilfully pierced ; 17th century.

1484 Sword Guard (Tsuba). Iron. A warrior driving a demon. Deeply carved in iron and inlaid with gold. Vigorous chasing ; 18th century.

1485 Sword Guard (Tsuba). Iron. Six figures of famous poets and a pine-tree ; deeply engraved in iron, and inlaid with gold and silver. The whole treatment is quite artistic ; 18th century.

1486 Sword Guard (Tsuba). Shakudo. Yoritomo-shogun hunting on Mount Fuji; deeply carved, and inlaid in gold and silver. The work of the celebrated chaser, Sohesi-soten, of Hikone, province of Omi; date, 17th century.

1487

1487 Sword Guard (Tsuba). Yellow bronze. Two Nios; deeply carved. An exquisite piece, designed by a great artist, Yokoya-somui, and executed by Nobuyoshi, a pupil of Hamano.

1488 Sword Guard (Tsuba). Shakudo. Illustrates an early battle-scene in Japan; exquisitely executed in deep carving and gold inlaying, by Soten, of Hikone; date, 1700.

1489 Sword Guard (Tsuba). Shakudo. Ama-Rio, or rain dragon; deeply carved and pierced. Signed Soheisi-nindo-soten, of Hikone, province of Omi; date, 1700.

1490 Sword Guard (Tsuba). Shakudo. A butterfly; beautifully executed in damascened and inlaid work, in gold and silver. An exquisite specimen, by Ishiguro-masatsune, of Yedo; date, Keio period (1864). The ground finish, called nanako, is by Nara-terumasa.

1491 Sword Guard (Tsuba). Shakudo. Pheasants and peony on the obverse, and a plum-tree and sparrows on reverse, in relief; incrusted and chased with gold, shakudo and other metals. The whole treatment is beautiful. By Ishiguro-masa-aki, a pupil of Masatsune; date, 1830.

1492 Sword Guard (Tsuba). Silver on one side, and shibuichi on the other. Quails and grass in relief; incrusted and chased with silver, gold and shakudo. Signed, Ishiguro-masa-yoshi; date, 1834–1844.

1493 Sword Guard (Tsuba). Shakudo. A peony and a pheasant in relief, and on reverse quails and grass; beautifully executed in gold and shakudo incrustation. Signed, Ishiguro Koreyoshi, eldest son of Masayoshi; date, 1840–1860.

1494 Sword Guard (Tsuba). Shakudo. Grasses, flowers and butterfly tastefully executed in shakudo and gold chasing; the ground is finished in nanako style. It is the work of Ishiguro Koreyoshi, eldest son of Masayoshi; date, 1840–1860.

1495 Sword Guard (Tsuba). Red-copper bronze. A falcon and Mount Fuji on one side, and birds and reeds on the other. The whole execution is very artistic. By Ishiguro Masatsune; born, 1760; died, 1828. He wrought principally in shakudo, and with as great ability as is seen in the works of the Gotos. His work on red bronze is quite rare.

1496 Sword Guard (Tsuba). Copper bronze. A court-lady in a boat and a weeping willow-tree. Chased, inlaid and carved, in gold and shibuichi, in a highly artistic manner. The reverse side has Japanese poems carved most perfectly. The design is after Hanabusa Itcho. The chasing is by the great artist Somin, whose family is Yokoya; born, 1670; died, 1733. He was a pupil of Soyo.

1497 Sword Guard (Tsuba). Square shape. Copper bronze. Matsa-ni-Saru, or pine and monkey, by the celebrated chaser, Natsuo; date, 1850-1870. Very admirable piece.

1497

1498 Sword Guard (Tsuba). Shakudo. Encampment of nobles, chased and carved most perfectly in gold and silver. By Sessai Nagamasa; date, Kayei period (1850).

1499 Sword Guard (Tsuba). Square shape. Copper bronze. Nio in the temple gate, deeply chased with great skill. The beauty of the metal and the perfection of the chasing are striking. By Kiyonaga; date, 3d year of Kayei period (1850).

1500 Sword Guard (Tsuba). Square shape. Copper bronze. A Chinese noble offering a shoe to a deified personage, chased in gold and silver. By Hanai Toshime; date, 3d year of Tempo period (1832).

1501 Sword Guard (Tsuba). Iron. Locusts and grasshoppers, in high relief. Signed, Umetada Masahide. The design is by Mune-yoshi, after Nobuiye; date, about 17th century.

1502 Sword Guard (Tsuba). Iron. A landscape, very finely cut and chased. Signed, Matsuoka Mototsugu; date, about 17th century.

1503 Sword Guard (Tsuba). Iron. A standing Sennin; chased and carved in iron by Tomonobu, of Choshu; date, 18th century.

1504 Sword Guard (Tsuba). Iron. A sea-shore; executed in pierced work, inlaid with gold. By Zino; date, 18th century.

1505 Sword Guard (Tsuba). Iron. Kitsuneno Yome-iri, or foxes' wedding, skilfully carved and chased. Executed to order by Katsumi for an amateur; date, about 18th century.

1506 Sword Guard (Tsuba). Iron. Fish, deeply carved. By Kiyohide; date, early part of 18th century.

1507 Sword Guard (Tsuba). Iron. A pine and a tiger. Carved with great artistic taste; tiger is full of expression. By Yoshitaka.

1508 Sword Guard (Tsuba). Iron. Toshitoku and his favorite deer rising out of a cloud. A very refined piece. Signed, Nagayoshi; date, about 18th century.

1509

1509 Sword Guard (Tsuba). Iron. Benzaiten on a rock and a boy carrying a basket of fish. By Nagayoshi; date, about 18th century.

1510 Sword Guard (Tsuba). Red bronze. A rakau among rocks. Skillfully executed in deep chasing. By Masayoshi, a chaser of Iwama school; date, end of 18th century. The design is after Hamano Shozui.

1511 Sword Guard (Tsuba). Silver. A country house; in raised chasing in silver. Signed, Toshinaga, a great master in metal and of the school of Nara. He was born at Yedo, 1667, and died in 1736.

1512 Sword Guard (Tsuba). Yellow bronze. An armor-clad warrior standing near a castle. Executed in open-work and fine chasing. By Toshinaga; date, 1667-1736.

1513 Sword Guard (Tsuba). Bronze. Bunch of wheat, formed in shape of the guard. By Masayoshi, of Musashi; date, 18th century.

1514 Sword Guard (Tsuba). Iron. Kiku flowers in a basket, formed in shape of the guard. By Masakatsu; early part of 18th century.

1515 Sword Guard (Tsuba). Shakudo. Dragon-flies; chased and incrusted in raised gold and shakudo. A noble work. Signed, Masanori; 18th century.

1516 Sword Guard (Tsuba). Shakudo. Bamboo trees; most artistically carved and chased. Signed, Mitsuaki; 18th century. A very fine specimen.

1517 Sword Guard (Tsuba). Shakudo. Kikudsukusi, or collection of chrysanthemum blossoms; in open-work finish. By Goto Shunjo, a pupil of the great artist Goto; date, about 18th century.

1518 Sword Guard (Tsuba). Shibuichi. Amario, or rain dragon; delicately carved all around the edge. By Hirata Harutsuka; date, about 18th century.

1519 Sword Guard (Tsuba). Silver. Ran and Kiku, in gold, silver and shakudo; beautifully chased. By Harunori; date, 18th century.

1520 Sword Guard (Tsuba). Copper bronze. A mythical personage riding on an elephant. Vigorously carved and chased in copper bronze. By Yoshitsugu; end of 18th century.

1521 Sword Guard (Tsuba). Yellow bronze; square shape. A fox and a moon; artistically executed in gold and silver. Signed, Tsuchiya Teruchika; 18th century.

1522 Sword Guard (Tsuba). Yellow bronze; square shape. Birds and a toriyoke (the small piece of board and a few pieces of bamboo attached used to scare birds from scratching up rice or corn). Beautifully executed in various metals in relief. By Tsuchiya Teruchika; 18th century.

1523 Sword Guard (Tsuba). Bronze and iron. Fudo and rooster on the obverse, and a bow and arrow and an incense-burner on the reverse. All exquisitely carved and chased. By Yeishiu; date, 1800-1830.

1523

1524 Sword Guard (Tsuba). Copper bronze. A dozing Hotei and his treasure-bag. The stick to carry the bag, is skillfully cut or pierced through the guard. By Masanaga, of Musashi, who died in 1781.

1525 Sword Guard (Tsuba). Bronze and iron; square shape. A barking dog is on one side, and a moon and a cloud on the other. Executed very tastefully. By Katsamori; 18th century.

1526 Sword Guard (Tsuba). Iron. A bat and a river; artistically carved. By Yoshichika, at the age of seventy-two years; 18th century.

1527 Sword Guard (Tsuba). Shibuichi. The three sages of China sitting near a cascade; delicately carved and inlaid with gold and silver. This guard is the work of the great artist Hamano Kuzui, who died in 1787. He was a pupil of Shozui, and was the founder of the Hamano school.

1528 Sword Guard (Tsuba). Silver. A pine-tree and two Sennin; finished with artistic skill. By Hamano Kuzui; 18th century.

1529 Sword Guard (Tsuba). Shakudo. Represents an early battle scene in China. The details are most carefully executed in raised shakudo and gold. This is one of the best productions of Teruhide, the leading artist of the schools of Nara and Yokoya. It bears the signature, Omori-teruhide, and was executed in the year Meiwa (1763).

1530 Sword Guard (Tsuba). Shakudo. Peonies; richly chased and carved in gold and silver. Signed, Omori-teruhide; date, 18th century.

1531 Sword Guard (Tsuba). Bronze. Lion and peony. Vigorously executed piece. Signed, Omori-terutomo; date, 18th century.

1532 Sword Guard (Tsuba). Shakudo. Represents a man reading by moonlight. The whole treatment is highly artistic. Signed, Kan-kei Shozui; 18th century.

1533 Sword Guard (Tsuba). Shakudo. Grasshopper beautifully executed. Signed, Kwanzui, a pupil of Iwama-masayoshi.

1534 Sword Guard (Tsuba). Iron. Sagi-ni-hasu, or heron and lotus, in gold and silver. By Masayuki; date, second year of Kei-o period (1866).

1535 Sword Guard (Tsuba). Shakudo. Sokwa, or diaper of flowers, in gold, silver and shakudo bronze, profusely inlaid, chased and incrusted in high relief on ground finish called nanako. By Imai-nagatake; date, Kayei period (1847).

1536

1536 Sword Guard (Tsuba). Square form. Copper bronze. Matsu-ni-saru, or pine and monkey, most artistically chased in high relief. By Natsuo, the greatest living metal-chaser of Japan; date, Ansei period (1853). Very spirited piece.

1537 Sword Guard (Tsuba). Oblong form. Copper bronze. Kaza-ore-botan, or blown peony. Executed in a highly artistic spirit by Natsuo; date, 1853. One of the best works of this talented artist.

1538 Sword Guard (Tsuba). Shibuichi. Chinese sages. Very refined specimen. Signed, Tozui, a pupil of Nara-chokuzni; 18th century.

1539 Sword Guard (Tsuba). Bronze. Octagonal shape. Fish and cuttlefish in raised chasing and incrustation, in silver and shakudo. By Genzui; 18th century.

1540 Sword Guard (Tsuba). Silver. Amario design, forming the shape of the guard. A beautifully pierced specimen. By Yoshitsugu; 18th century.

1541 Sword Guard (Tsuba). Ivory. Yebisu and tai fish, skilfully carved. Signed Ko-osai; about end of 18th century.

1542 Sword Guard (Tsuba). Shibuichi. A lion and a peony. The chasing is profuse and vigorous; the lion's face is full of expression. Signed, Shekigawa-tomomichi; 18th century.

1543 Sword Guard (Tsuba). Iron. Shakuyaku flowers, carved in iron with great freedom; the whole treatment is full of grace. Signed, Toshi-taka, of Hagi, province of Nagato; date, 17th century.

1544 Sword Guard (Tsuba). Shakudo. Decorated with flowery vine in raised gold on nanako ground. A fine piece.

1545 Sword Guard (Tsuba). Shibuichi. Three warriors, deeply carved, inside a giant tree, and chased with gold and other metals. A fine specimen.

1546 Sword Guard (Tsuba). Iron. Miraculous personages in various positions, carved in iron and incrusted with shakudo and other metals. Very old specimen.

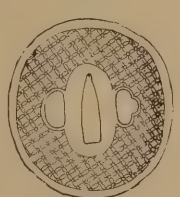
1547 Sword Guard (Tsuba). Shakudo. Storks and plum-trees on nanako ground, beautifully executed in gold, shakudo and silver.

1548 Sword Guard (Tsuba). Shibuichi. Daikoku, Yebisu and Kadomatsu dancing (New Year's decoration), all finely executed in raised work of gold, shakudo and silver. A piece of perfect workmanship.

1549 Sword Guard (Tsuba). Shakudo. Pierced design of fretwork, neatly executed.

1550 Sword Guard (Tsuba). Shakudo. Made in imitation of the guri-bori, or carved work in lacquer. Very rare and highly esteemed in Japan; date, 1800.

1551 Sword Guard (Tsuba). Iron. Deeply carved decoration of dragon and waves. By Yukinaga; date, 1780.



1549

1552 Sword Guard (Tsuba). Iron. Carved and pierced design of country-house and pine-tree. By Masa-toyo; end of 17th century.

1553 Sword Guard (Tsuba). Iron. Sacred rocks, with shimenawa, or sacred straw decoration. By Umetada-shigenari; date, 1750–1800.

1554 Sword Guard (Tsuba). Iron. Heron standing on a willow-tree. Very artistic piece. Signed, Ringi; date, 1800.

1555 Sword Guard (Tsuba). Shibuichi. Two wild dogs, beautifully chased. Signed, Shozui; dated, Manyen period (1859).

1556 Sword Guard (Tsuba). Iron. A rakau in meditation, beautifully chased in gold and carved in iron. Signed, Katsumi; date, 1800.

1557 Sword Guard (Tsuba). Iron. Herons and water-cresses, finely executed. Signed with seal-mark, Teijo; 18th century.

1558 Sword Guard (Tsuba). Iron. A pigeon resting on a tree, artistically treated. By Chikakata; date, 1800.

1559 Sword Guard (Tsuba). Shakudo. The seven worthies of bamboo groves, executed with skill in gold, silver and other metals. Signed, Tomoyoshi; date, commencement of 19th century. He was in the service of the Prince of Mito.

1560

1560 Sword Guard (Tsuba). Bronze. Pierced design of an eagle trying to catch sparrows, artistically carved.

1561 Sword Guard (Tsuba). Silver. An interior scene, with ancient nobles; executed to perfection. It is the work of the celebrated chaser Iwamoto-konkuan, whose signature is engraved on the guard. He was noted for high skill and peculiar imaginative power. Born in 1743, and died in 1800.

1562 Sword Guard (Tsuba). Shakudo. Peony and animal, inlaid in high relief. By Nagatsune, a chaser of Kioto who died in 1786.

1563 Sword Guard (Tsuba). Red bronze. Decoration is Kauzan and Zittoku, most skilfully chased and inlaid with gold. The guard is by a great master in metal-work who was of the school of Nara. Signed, Joi. He died in 1761.

1564 Sword Guard (Tsuba). Shakudo. Flowering grass and butterfly; beautifully inlaid in raised gold on shakudo ground. Signed, Chikuzan-ken-motoshige, a younger brother of Moto-sada; date, 1780.

1565 Sword Guard (Tsuba). Iron. Square form. Pierced design on all four corners, with bats and Chinese inscription of poems, finely carved on iron. Signed, Chikuzan-ken-moto-sada, an elder brother of above artist; date, 1780.

1566 Sword Guard (Tsuba). Shakudo. Decorated with a procession of Chinese nobility, exquisitely chased and inlaid. Signed, Chikuzan-ken-motoshige; date, 1780.

1567 Sword Guard (Tsuba). Shibuichi. Roosters; most minutely chased and carved in gold, silver and shakudo. Signed, Nobu-yoshi; date, 1780.

1568 Sword Guard (Tsuba). Shakudo. Bamboo and rock; boldly chased and inlaid with gold and other metals, and finished with much nobility of style. Signed, Ishiguro-masa-yoshi; 18th century.

1569 Sword Guard (Tsuba). Shibuichi. Decorated with the three wine-tasters; deeply carved and chased. Signed with seal-mark; date, 18th century.

1570 Sword Guard (Tsuba). Iron. A demon escaping from a storm; artistically chased and inlaid. By Shozui; 18th century.

1571 Sword Guard (Tsuba). Solid gold. The design is of Empress Jingo, the great conqueror of Corea in second century, and her son Ojin or Ojin-tenno in the arms of his father Chuai-tenno. The whole is very beautifully executed on nanako background.

1571

1572 Sword Guard (Tsuba). Silver. Chased design of cherry-tree and pheasant. By Harushima-nobu-masa; early 19th century.

1573 Sword Guard (Tsuba). Shibuichi. Raised and chased decoration of eagle and pine-tree. By Zuho-yoshi-shige; 18th century.

1574 Sword Guard (Tsuba). Shakudo. The three gods of good luck, in various attitudes; fine chasing. By Kokka; beginning of 19th century.

1575 Sword Guard (Tsuba). Shibuichi. Chinese warriors on horseback. By Ito-yoshikuni, a descendant of Kikosuke of Kioto; date, 17th century.

1576

1576 Sword Guard (Tsuba). Red bronze. Snake coiling on both sides. By Massaharu; 18th century.

1577 Sword Guard (Tsuba). Iron. Pierced design of coiling dragon. By Okamoto-naoshige; date, 18th century.

1578 Sword Guard (Tsuba). Shakudo. Chased design of Sennin viewing a water-fall. By Hirochika; 18th century.

1579 Sword Guard (Tsuba). Shibuichi. A Japanese noble and his mysterious animal visitor; exquisitely chased and carved in high relief. By Kiyonaga, a noted chaser of historical personages; 18th century.

1580 Sword Guard (Tsuba). Shakudo, with nanako ground finish. Chased and inlaid decoration of gold dragon coiling round the edge. By Tayzan Motoakira, a cousin of the great metal artist Motoatsu, of Yedo; date, 18th century.

1580

1581 Sword Guard (Tsuba). Shibuichi. Chased design of an old man fishing. By Tokosai Shetsuga; end of 18th century.

1582 Sword Guard (Tsuba). Iron. A boat and reeds; 17th century.

1583 Sword Guard (Tsuba). Iron. Design is called a thousand monkeys; 17th century.

1584 Sword Guard (Tsuba). Shibuichi. Botan (peony flowers), incrusted with gold and shakudo in high relief. Signed, So-un-sai Takatsune.

1585 Sword Guard (Tsuba). Iron. Shows butter and a plum-tree; 18th century. Refined piece.

1586 Sword Guard (Tsuba). Iron. Pierced dragon design. By Kinai, of Chikuzen; 17th century.

1587 Sword Guard (Tsuba). Iron. Three storks, chased and carved. By Kinai; 17th century.

1588 Sword Guard (Tsuba). Iron. Pierced designs of grasshoppers and plants. By Kinai; 17th century.

1589 Sword Guard (Tsuba). Iron. Masks, deeply chased. By Kinai; 17th century. A very strong example.

1590 Sword Guard (Tsuba). Iron. A monkey chasing the moon; 17th century. An artistic piece.

1591 Sword Guard (Tsuba). Iron. Represents Kiri and Ho-o; 17th century.

1592 Sword Guard (Tsuba). Bronze. A carp swimming in a rapid stream, artistically carved and incrusted in raised shakudo.

1592

1593 Sword Guard (Tsuba). Iron. Storks and reeds, beautifully executed. A fine piece.

1594 Sword Guard (Tsuba). Silver. Pierced design of a pine-tree and a youth.

1595 Sword Guard (Tsuba). Shakudo. Pierced design of Benkei fighting with Ushiwakamaru on the Gojo bridge, in Kioto. The edge is bound with gold. A fine piece.

1596 Sword Guard (Tsuba).

1597 Sword Guard (Tsuba). Silver. Seven monkeys; 18th century. A finely chased piece.

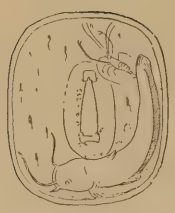
1598 Sword Guard (Tsuba). Silver. Chrysanthemums in various stages of growth. Fine chasing.

1599 Sword Guard (Tsuba). Silver, gold and iron. Grasshoppers, in high relief.

1600 Sword Guard (Tsuba). Iron. A snake hunting a frog. By Masaharu; 18th century.

1601 Sword Guard (Tsuba). Iron. An octopus and Mount Fuji. By Masaharu; 18th century.

1602 Sword Guard (Tsuba). Shakudo. Peony in gold; 18th century.



1603

1603 Sword Guard (Tsuba). Yellow bronze. Yebi-ni-namadsu, or a lobster and a cat-fish; executed in a most skillful manner. By Moto-tada; about end of 18th century.

1604 Sword Guard (Tsuba). Iron. Pierced work, showing grasshoppers and chrysanthemum. By Kinai, of Yechizen; date, 17th century.

1605 Sword Guard (Tsuba). Iron. Fluted edge. Twelve signs of the Zodiac and emblems of the twelve months of the year. Design is after Shiomi Masazane, a celebrated lacquer artist of the end of 17th century. The execution is by Hosono-Sozayemon; early 19th century. A very rare and valuable specimen.

1606 Sword Guard (Tsuba). Iron. Dragon and tiger in gold incrustation in high relief. Very good workmanship; 17th century.

1607 Sword Guard (Tsuba). Shibuichi and bronze. A snake hunting a sparrow; executed with highly artistic freedom. Signed, Iwamoto-konkuan, a noted artist of Yedo; date, 1743–1800.

1608 Sword Guard (Tsuba). Red bronze. A sage tasting a leaf; most artistically chased. By Joi, a great master of metal-work, of the school of Nara. He died in 1761. A very refined specimen.

1609 Sword Guard (Tsuba). Iron. Toshitoku and crane; in raised iron chasing. By Masa-haru; date, 18th century.

1609

1610 Sword Guard (Tsuba). Silver and yellow bronze. Buddha and Nio, in raised gold and red bronze; chased and carved with great skill. By Masa-haru; 18th century. A very powerful, and yet delicately executed specimen.

1611 Sword Guard (Tsuba). Shakudo. Open fans, inlaid with gold, on a background of nanako finish. By Sano Naoteru; about 18th century.

1612 Sword Guard (Tsuba). Shakudo. A rich treatment of chrysanthemums, in gold; 18th century.

1613 Sword Guard (Tsuba). Silver and iron. Urashima on tortoise back, returning from the sea palace. By Ichizio; date, 1867.

1614 Sword Guard (Tsuba). Silver and iron. A court-lady, exquisitely chased in gold on iron background. By Haruaki; date, 1830.

1615 Sword Guard (Tsuba). Shibuichi. A temple-keeper on a stormy night; finely chased in gold and other metals. By Tayzan Motoatsu, of Yedo; 18th century.

1616 Sword Guard (Tsuba). Shakudo. The seven sages of bamboo groves, or Chikurin-no-sichiken. It is executed with remarkable talent. By Ichiriu Tomoyoshi, artist in metals to the Lord of Mito; date, 18th century.

1617 Sword Guard (Tsuba). Copper bronze. A fantastic procession of a youth and his monkey followers. It is most admirably executed in chasing and carving. This piece is also one of Tomoyoshi's master-works; date, 18th century.

1617

1618 Sword Guard (Tsuba). Shakudo. Kiri-ni-Ho-o, or bird of omen, and the Paulownia Imperialis; beautifully chased in gold and shakudo. By Ichiriu-tomonaga, a son of Tomoyoshi; 19th century.

1619 Sword Guard (Tsuba). Shibuichi. A Chinese mystical personage walking on waves. By Tokuoki; end of 18th century.

1620 Sword Guard (Tsuba). Shibuichi. Water plants and a frog. By Mitsu-oki; 18th century.

1621 Sword Guard (Tsuba). Ivory. A rakau with his miraculous vase, finely carved; the reverse side is carved with a Chinese landscape; 18th century.

1622 Sword Guard (Tsuba). Iron. A sleeping cat. Signature not clear—probably Jochiku; 18th century.

1623 Sword Guard (Tsuba). Bronze, iron and silver. A lady seeks refuge in a cottage from a rain storm. Tastefully executed by Natsuo, an artist of great talent, still living.

1624 Sword Guard (Tsuba). Shakudo. Open fans; in gold in high relief. By Sano Naoteru; end of 18th century.

1625 Sword Guard (Tsuba). Shakudo. Peonies, in gold in high relief. By Tadanaka; end of 18th century.

1626

1626 Sword Guard (Tsuba). Iron. Pierced work showing two cranes; skillfully chased and carved. By Kinai, of Yechizen; date, 17th century.

1627 Sword Guard (Tsuba). Shakudo. An elephant and a boy. By Chikuzauken Teikeu; dated, Kayei period (1847).

1628 Sword Guard (Tsuba). Bronze. Square form. Emma at his desk, on one side; and a mirror reflecting a beauty from a religious subject on the other. Marvelous chasing and carving. By the great artist Joi; date, 1760.

1629 Sword Guard (Tsuba). Silver. Evening scene; beautifully executed; 19th century.

1630 Sword Guard (Tsuba). Iron. A tiger and a pine. The design is after the celebrated artist Shozni. The guard is by Masamitsu, of Mito; 18th century. A vigorous specimen and full of movement.

1631 Sword Guard (Tsuba). Beautiful light-gray shibuichi bronze. Two figures, dressed in early Japanese costume, a veranda and a pine-tree. It is very tastefully chased and inlaid with gold and silver. By Giokuriu-ken Nobu-katsu; dated, third year of Kayoi period (1850).

1631

1632 Sword Guard (Tsuba). Iron. Pierced fans in various positions. By Hagiya Katsuhei, of Mito; 18th century.

1633 Sword Guard (Tsuba). Iron. Dragon deeply carved by Tomoyoshi; 18th century.

1634 Sword Guard (Tsuba). Iron. Lotus-leaves, chased and pierced. Made in Nagato; 18th century.

1635 Sword Guard (Tsuba). Shakudo. Fishing-nets, raised on poles to dry; inlaid with gold. 19th century.

1636 Sword Guard (Tsuba). Iron. Folding screens, cut and inlaid with gold. By Kiyokage; 18th century.

1637 Sword Guard (Tsuba). Red bronze. A moving Nio and a frightened traveler. By Motohira; 18th century. The design is after the celebrated painter, Hanabusa Itcho. The chasing is full of movement.

1638 Sword Guard (Tsuba). Iron. Uri, or melons, most artistically carved and pierced, and executed with much freedom. A very fine specimen; end of 17th century.

1639 Sword Guard (Tsuba). Shakudo. Peacock feathers, exquisitely executed in gold and enameling. Both design and execution are by a celebrated artist in metals named Someya-Tomonobu, whose work is very delicate; early 19th century.

1639

1640 Sword Guard (Tsuba). Shakudo. Peacock and a peony. A very fine piece of vigorous workmanship. By Yanagawa Naomitsu; born 1733, died 1808.

1641 Sword Guard (Tsuba). Iron. A carp, in high relief, carved and chased. By Masayoshi; latter part of the 18th century.

1642 Sword Guard (Tsuba). Bronze. An aburabozu anointing priest) with his oil kettle; vigorously chased and carved. By Hamano Chokuzui. The treatment is full of expression; beginning of 18th century.

1643 Sword Guard (Tsuba). Iron and shibuichi. Scene near Yoshiwara; guests enjoying themselves in a restaurant. A part of the room has two sliding doors, and there is shown a chased figure of a man dancing inside, the shadow of which can be seen from the outside. On the reverse is a night scene, representing persons walking and carrying lighted lanterns, or chochin, most artistically executed. The whole treatment of the subject is in the finest taste and highest finish. By Nobuyoshi; 18th century.

1644 Sword Guard (Tsuba). Iron. Bronze chrysanthemum bouquet in iron vase, decorated in relief. By Keusei; dated Kayei period (1847).

1645 Sword Guard (Tsuba). Bronze. Two lions and a peony, vigorously carved and freely chased. By Tomomichi; 19th century.

1646 Sword Guard (Tsuba). Iron. Moudsukushi, or collection of crests, executed in gold and enamels. By Nao-mitsu; date, 1733-1808. A very rare specimen.

1647 Sword Guard (Tsuba). Yellow bronze. Fish and lobster, in high relief. By Morichik, a metal-chaser of the school of Yasuchika; end of 18th century.

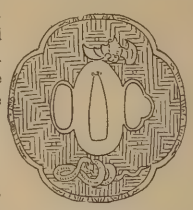
1648

1648 Sword Guard (Tsuba). Shibuichi. Lobster and fish. A very delicately finished and artistic specimen. By Midsuno Nobumasa; date, 18th century.

1649 Sword Guard (Tsuba). Iron. Reeds and crabs in high relief and inlaid with gold; and rising sun and waves also inlaid with gold; 17th century.

1650 Sword Guard (Tsuba). Iron. Battle scene near Kioto. Deeply carved and inlaid work of gold and iron; 17th century.

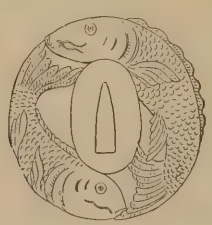
1651 Sword Guard (Tsuba). Iron. Snake, bat and dragon-fly, incrusted in high relief on iron ground, in imitation of wicker-work; the edge is inlaid with gold and silver. Fine piece. Not signed.



1651

1652 Sword Guard (Tsuba). Iron. Pierced work of chrysanthemum, covered with gold; early 17th century.

1653 Sword Guard (Tsuba). Iron. Two carps. By Okamoto Naoshige; 18th century.



1653

JAPANESE
METAL WORKS

KNIFE-HANDLES
(KŌDZUKA)

SWORD ORNAMENTS
(FUCHI—KASHIRA)

OBJECTS IN GOLD AND SILVER

SALE, THURSDAY AFTERNOON, APRIL 21ST

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

KNIFE-HANDLES

(*KODZUKA*)

1655 Knife-Handle (Kodzuka). Solid gold. Figure of Fudo and goddess Kuanon carved in high relief. By Toshi-tsugu.

1656 Knife-Handle (Kodzuka). Shakudo. Decorated with a celebrated view of Lake Biwa of Omi. By Soheishi Soten; date, 1700.

1657 Knife-Handle (Kodzuka). Shibuichi. Floral designs in panel. By Sho-ko-tei Shisho; date, about 1790.

1658 Knife-Handle (Kodzuka). Shibuichi. Takeni Suzume design (bamboo with sparrow).

1659 A Cabinet Collection of Knife-Handles (Kodzuka)

FIFTEEN SPECIMENS

1. Shakudo. Palace interior. Signed, Horiye.
2. Shibuichi. Storks.
3. Shibuchi. A warrior and a cherry tree. Signed, Toshituga.
4. Shakudo. Storks. Signed, Okunari.
5. Shakudo. Fish. Signed, Chuzui.
6. Shakudo. Beetles. Signed, Shuraku.
7. Shakudo. Heron. Signed, Morichika.
8. Shibuichi. Millet. Signed, Ikkin.
9. Shakudo. Weeping cherry.
10. Shibuichi. Children looking at the sun. Signed, Motoshige.
11. Shibuichi. Image of Ho Seen-ko holding a willow-tree. Signed, Shetsuga.
12. Shakudo. Pigeons and the rising sun. Signed, Toho.
13. Shakudo. Signs of the Zodiac. Signed, Tokinobu.
14. Shakudo. Bunch of plums and kiku. Signed, Yoshiteru.
15. Shakudo. Dragon in gold. Signed, Terutsugu.

1660 A Cabinet Collection of Knife-Handles (Kodzuka)

FIFTEEN SPECIMENS

1. Silver. Moon and duck.
2. Silver. Dried fish. By Shozui.
3. Shibuichi. An anointing priest.
4. Shibuichi. Mask, drum, sticks and a flute. Signed, Kumin.
5. Shibuichi. Fukube and vine. Signed, Kuansai.
6. Shakudo. Vine flowers. Signed, Mitsuyoshi.
7. Shakudo. Snow-covered boat.
8. Shibuichi. Ziurojin and cow.
9. Shakudo. Rising sun.
10. Shibuichi. Falcon and pine. Signed, Masaaki.
11. Shakudo. Cherry and birds of Paradise. Signed, Goto Mitsuteru.
12. Shakudo. A daimio's war junk. Signed, Goto Jinujo.
13. Shibuichi. Mount Fuji. Signed, Hokio Ichijo.
14. Shibuichi. A bouquet of peonies.
15. Shibuichi. Dogs at play. Signed, Tomoyoshi.

1661 A Cabinet Collection of Knife-Handles (Kodzuka)

TEN SPECIMENS

1. Shibuichi. Pine-tree and locust. Signed, Masayoshi.
2. Iron on gold back. Fudo, or god of fire. Signed, Teiken.
3. Shakudo. Doves resting on a maple-branch. Signed, Goto Mitsuteru.
4. Shibuichi. Plum-branch.
5. Shakudo. Roosters and temple offerings.
6. Shibuichi. Demon and wind-bag. Signed, Masanaga.
7. Silver. Crab and reeds. Signed, Michiyoshi.
8. Iron. Sea-shells and fish. By Ichizio.
9. Shakudo. A set of bow and arrows. Signed, Goto Mitsuteru.
10. Red bronze. Rice measure and mouse. Signed, Toshiyoshi.

1662 A Cabinet Collection of Knife-Handles (Kodzuka)

FOURTEEN SPECIMENS

1. Shibuichi. A female figure. By Shumin.
2. Red bronze. Mount Fuji, in shakudo. By Tomonaga.
3. Shakudo. Fan decoration in gold and silver. By Yeizu.
4. Shakudo. Tai fish strung on bamboo-branch.
5. Shakudo. Signs of the Zodiac. By Goto Kojo.
6. Bronze. Chinese philosophers at reception. By Mitsuoki.
7. Iron. Lotus and butterfly.
8. Shakudo. Bouquet of peonies.
9. Iron. Travelers in a rain-storm.
10. Shibuichi. Octopus and fish. By Hirosada.
11. Silver. Turkey in chased gold By Zinki.
12. Shibuichi. Children on the beach. By Kosetsu.
13. Shibuichi. Plum-tree and nightingale.
14. Red bronze. Quails and moon.

1663 A Cabinet Collection of Knife-Handles (Kodzuka)

FOURTEEN SPECIMENS

1. Shakudo. Fish. Signed, Yoshioka-Mabanosuke.
2. Shakudo. Fish. Signed, Motochika.
3. Iron. Fretwork decoration, inlaid with gold.
4. Shakudo. Okame, with bunches of flowers. Signed, Haruaki-Hogan.
5. Shakudo and gold. Fish and daikon.
6. Shakudo. Sixteen famous poets.
7. Shibuichi. Mount Fugi. By Yeguchi Itcho.
8. Iron. Tokko and sacred tsurn-gi, or blade (Buddhist emblems). Signed, Minamota Yoichi.
9. Shakudo, in panel of red bronze. Raiden, or god of thunder.
10. Shakudo, in gold panel. Lobster in gold. By Nakamma Masatsugu.
11. Shibuichi, on gold back. The moon and diving ducks; on back, a Japanese poem carved in gold. Signed, Mitsuteru (Goto).
12. Red bronze. A priest pulling a skull.
13. Shibuichi. Heron on top of tree. By Masataka.
14. Shibuichi. An old-fashioned loom.

1664 A Cabinet Collection of Knife-Handles (Kodzuka)

FOURTEEN SPECIMENS

1. Shakudo, in gold panel. Despatch box and fan. By Goto Yekijo.
2. Shakudo. Fighting personages.
3. Shakudo. Monkey carrying gohei, or holy paper.
4. Shibuichi. Vines. By Nobuyoshi.
5. Iron. Dragon.
6. Silver. Hotei and his treasure-bag. Signed, Hosendo.
7. Red bronze. Moon and crow. By Haruaki Hogan.
8. Shakudo. A branch of a tree. Signed, Goto Taijo.
9. Shibuichi. Roosters. By Yasuchika.
10. Silver. Dogs at play. By Mizuno Nobumasa.
11. Shakudo. Insects. By Naga Kiyo.
12. Shibuichi. A boy with flower basket. By Toshiyoshi.
13. Shibuichi. Zinrojin and a turtle. By Hironao.
14. Shakudo, in panel. Bunches of flowers. Signed, Goto Mitzunaga.

1665 A Cabinet Collection of Knife-Handles (Kodzuka)

SIXTY SPECIMENS

1. Yellow bronze. Monkey hunting the moon. By Shuraku.
2. Shibuichi Bunches of peonies.
3. Silver. Hotei leaning on bag. By Kuzui.
4. Shakudo. Peonies. By Atsutaka.
5. Gold. Moon and bats.
6. Shakudo. Vegetable leaves. By Morishige.
7. Red bronze. Farmers praying for rain. Signed, Nobuyoshi.
8. Shakudo. Mount Fuji and a dragon.
9. Bronze. An eel. By Iwamoto Kuanri.
10. Shibuichi. Japanese warrior on horseback.
11. Shakudo. Falcon and pine-tree. Signed, Ishiguro Masayoshi.

No. 1665. Continued

12. Red bronze. A fishing man. Signed, Auzui.
13. Shakudo. Guards decoration. By Teijo.
14. Silver. Pine and ducks. By Moto-naga.
15. Shibuichi. A philosopher and stars. By Haruchika.
16. Shibuichi. Women bleaching cloth. By Tomonao.
17. Iron. Quails in raised iron.
18. Iron. Cat and peony. Signed, Nara Tashimitsu.
19. Shakudo. God of longevity and the rising sun.
20. Shakudo. Mount Fuji. Signed, Minamoto Nagakage.
21. Iron. Daikoku on rice barrel.
22. Shibuichi. Tai fish. Signed, Katsutomo.
23. Red bronze. Symbols of precious things. By Haruaki.
24. Shakudo. Beans and nuts. By Yoshioka Inabanosuke.
25. Shibuichi. A fisher boy. By Nobukatsu.
26. Silver. Whale and waves. By Naganobu.
27. Shibuichi. Bird and flowers. By Yegawa Toshimasa.
28. Shakudo. Storks. By Sadanaka.
29. Red bronze. Radish. By Tsunechika.
30. Iron. Bird and grass in raised iron.
31. Shibuichi. Bamboo shade maker at work. By Haruchika.
32. Shakudo. Yebisu and fish. Signed, Tobari Yoshihisa.
33. Shibuichi. Morning-glory. By Kiyotsugu.
34. Shakudo and silver. Nasuno-Yoichi shooting an arrow at the target-fan.
35. Shakudo. Shimenawa—an emblem for New Year's decoration.
36. Silver. Bamboo, with snail. By Tamagawa-Yoshikiyo.
37. Shakudo. A lot of fish.
38. Silver. Fish and rat.
39. Shakudo. Tiger and bamboo. By Omori Terumitsu.
40. Shibuichi. Mount Fuji. By Goto Ichjo, and signed.
41. Shibuichi. Stork. By Goto Ichjo.
42. Gold. Cherry blossom and temple gate.
43. Shakudo and gold. Monkey, boar, and rooster. By Hamano Chokuzui.
44. Shibuichi. Hina or dolls. By Mototsugu.
45. Iron. Precious things or symbols of treasures.
46. Shakudo. Zinrojin. Signed, Motosada.
47. Shakudo. Fish and pole.
48. Red bronze and gold. Shoki. By Joi.
49. Shakudo. A boy and tortoise. By Tozin.
50. Yellow bronze. A Chinese mystical personage. Signed, Kato Kagemasu.
51. Shibuichi and gold. Sun goddess on dragon. By Shetsuga.
52. Shibuichi and gold. Monkey and vine. By Nobuyashi.
53. Shibuichi and gold. Sarumawashi or monkey player. By Nagaysohi.
54. Shakudo. Ceremonial hats. By Goto Mitsuteru.
55. Shakudo. Shells.
56. Shakudo. Fish.
57. Shibuichi and gold. A warrior on horseback. Signed, To-un.
58. Red bronze. Shishi or lion.
59. Yellow bronze. A traveler in kago or cedan chair. The scenery on back is near Asakoso, Yedo.
60. Shibuichi. Kuanwa or famous Chinese warrior.

SWORD ORNAMENTS

1666 Sword Ornaments. (Fuchi and Kashira.) In shakudo. A procession of "Kuge" (court nobles) in the streets of Kioto. Groups of numerous personages exquisitely executed in details. By Kato Yoshi-naga, of Kioto; date, 1750-1800.

1667 Sword Ornaments. (Fuchi and Kashira.) In iron. Matsu and Tora (pine-tree and tiger in high relief). Made by Torin-ken Masa-yoshi at the age of seventy-three years; date, 1800.

1668 Sword Ornaments. (Fuchi and Kashira.) Shakudo. Sparrows and wheat plants. By Ka-ju-kuan; date, about 1800.

1669 Sword Ornaments. (Fuchi and Kashira.) Shakudo. Gold-incrusted work of dragon. By Omori Yeishin; date, 1790.

1670 Sword Ornaments. (Fuchi and Kashira.) Shakudo. A boy with branch of chrysanthemum flowers. Not signed; date, about 1820.

1671 Sword Ornaments. (Fuchi and Kashira.) In shibuichi and shakudo. A boatman on a raft. Kashira has a Chinese philosopher standing near rocks. By Yeizui; date, 1800-1850.

1672 Cabinet Collection of Sword Ornaments. Guards (Tsuba). Three Fuchis and Kashiras; two Menugis and one knife-handle (kodzuka). By Yoshida Nobukatsu. The date is sixth year of Kayei period (1853). The subject of decoration is the sixteen rakau, or holy men of Buddha. All are exquisitely chased and carved on shibuichi background, in gold, silver and shakudo.

1673 Collection of Sword Ornaments. Consisting of
Sword guard (Tsuba), by Nobuyoshi, 18th century.
Pair of Menugi, by Nobuyoshi, 18th century.
Knife-handle (Kodzuka), by Nobukatsu, 1850.
Fuchi, by Biboku Masayoshi, 18th century.
Hashira, by Biboku Masayoshi, 18th century.
The subject of decoration is Buddha's sixteen disciples or rakau. Every piece is exquisitely chased and carved in shibuichi.

1674 Cabinet Collection of Ornaments for State Sword. Consisting of eleven pieces in all. Signed, Chinrinshi Masabumi; date, 18th century. The decoration is of various flowers and landscape, profusely chased on shakudo in gold and silver.

1675 Cabinet Collection of Sword Ornaments. Consisting of:

1. Guard. Solid gold; chrysanthemum flower.
2. Menugi (2). Chased design of Kirin, or dog Foo, in solid gold.
3. Fuchi, or ring. Chased with dragon in solid gold.
4. Kashira, or cap. Solid gold, chased with Ho-o, or Phœnix.
5. Koziri, or end cap. Solid gold, chased with tiger and a pine-tree.

These are by Yoshiaki, and are signed, Shisoido Yoshiaki; dated, second year of Meiji period (1869).

1676 Kogai. Kodzuka, in shakudo on gold. Koi, or carps. By Iwamoto Konkuan; date, 1743-1800.

1677 Kogai. Kodzuka and pair of Menugi, in gold on shakudo background. The decorations are symbols used on New Year's and on Tanabata, or 7th of July festival. All are exquisitely carried out. Signed, Mitsuteru; 17th century.

1678 Kogai. Kodzuka, by Goto Kenjo; date, 16th century. The design is warriors on horseback fighting at sea; beautifully executed in shakudo and gold.

1679 Kogai. Kodzuka and pair of Menugi. Not signed; probably made by one of Goto's pupils. The deer and grass-plants are finely chased and carved in shakudo and gold.

1680 Cabinet Collection of Six Kogais, One Pair of Menugi and One Kodzuka.

1. Kogai. Shakudo. Decorated with midsuhiki, or cords used in putting up gifts. Made by Goto Renjo; 17th century.
2. Kogai. Shakudo. Decoration is a lily. By Goto Renjo; 17th century.
3. Kogai. Shakudo. Two worthies of bamboo groves. By Kikuchi Joji; 18th century.
4. Kogai. Shakudo and gold. A falcon and a pine-tree. By Ishiguro Masayoshi; 18th century.
5. Kogai. Shakudo. Bamboo design. By Omori Mitsutatsu; 18th century.
6. Kogai. Red bronze. Toshitoku, or god of longevity; 18th century.
7. Pair of Menugi. Gold, shakudo and shibuichi. Representing midsuhiki, or cords for tying up gifts. By Goto Renjo; 17th century.
8. Handle, Kodzuka. Same design. By Goto Renjo; 17th century.

1681 A Collection of Fuchi-Kashira. (The Cap Ornament and Lower Band of Sword Hilts)

TWELVE SPECIMENS

1. Shakudo. Sarumawashi, or monkey-tamer. Signed, Chorakudo.
2. Shibuichi. Squirrel and grapes. Signed, Yasuchika.
3. Shakudo. Fish and grasses. Signed, Konkuan.
4. Shibuichi. Doran, or gunpowder bag. By Nomura Masayoshi.
5. Bronze (yellow). Children at play. Not signed.
6. Bronze. Kakemoro, or scroll design; inlaid work.
7. Shakudo. Ducks and reeds.
8. Iron. Bats in gold and shibuichi.
9. Shibuichi. Shakujo, or priest's official hair-duster. By Iwamoto Soyei.
10. Shibuichi. Blossoms. By Ziakurinken.
11. Shakudo. Pine-trees and cows. By Ishiguro Masayohi.
12. Shibuichi. Beetles and reeds.

1682 A Collection of Fuchi-Kashira (Hilt Mountings)

TWELVE SPECIMENS

1. Shibuichi. Zinrojin and deer. Signed, Shoznui.
2. Shibuichi. Ducks. By Tomonori.
3. Shibuichi. Lotus.
4. Iron. Pine and chesnuts.
5. Shakudo. Peony. By Otsutaka.
6. Shakudo. Kuge and his servants. By Nobuyoshi.
7. Silver. Kuannon and landscape. By Nagayoshi.
8. Shakudo. Wheat-plant. By Yuzui.
9. Bronze. Takasago couple and monkey. By Motohiro.
10. Shakudo. Masks. By Omori-Jochi.
11. Bronze. Bamboos. By Masayoshi.
12. Shibuichi. Moon and rabbits. By Harnaki Hogan.

1683 A Collection of Fuchi-Kashira (Hilt Mountings)

TWELVE SPECIMENS

1. Shakudo. A warrior and Buddhist priests. By Motosada.
2. Shibuichi. Mount Fuji. By Harnaki Hogan.
3. Shakudo. Lion and peony. By Teruhide.
4. Bronze(red). Daruma or Japanese St. Nicholas. By Nara Masanaga.
5. Shibuichi. Fish. By Mitsuhiro.
6. Bronze (red.) Dragon in high relief.
7. Shakudo. Fudo on boar's back.
8. Shibuichi. A tiger and a sage. By Shoi.
9. Shibuichi. A dragon and a Chinese professor. By Yeishin.
10. Shibuichi. Bats and storks. By Tsunechika.
11. Shakudo. Monkeys.
12. Shakudo. Lion and peony. By Teruhide.

1684 A Collection of Fuchi-Kashira (Hilt Mountings)

TWELVE SPECIMENS

1. Shibuichi. Birds and rocks. By Nobuyoshi.
2. Shakudo. Peony. By Iwamoto Koukuan.
3. Shakudo. A dragon and a Chinese noble.
4. Shibuichi. Passengers in a boat, and two Chinese warriors. By Nobuyoshi.
5. Shibuichi. A court lady and nobles. By Yegawa Toshiwasa.
6. Shibuichi. A warrior and spear. By Hironaga.
7. Iron. Three wine-tasters; design after Tanyu.
8. Shibuichi. Bat and fungus. By Hogan Miurin.
9. Shibuichi. Fish and waves. By Hiroyuki.
10. Shakudo. Pine-tree and Benten. By Iwamoto Kuanri.
11. Shibuichi. A war-drum, a rooster and a plum-tree. By Yoshi-masa.
12. Shakudo. A sage writing.

1685 A Collection of Fuchi-Kashira (Hilt Mountings)

TWELVE SPECIMENS

1. Shakudo. Book-cover decoration.
2. Shakudo. Owls on a tree.
3. Shibuichi. Frog from which a human being is forming. By Shozui.
4. Shibuichi. Country scenery. By Iwamoto Konzu.
5. Shakudo. Chrysanthemum blossom; beautifully executed.
6. Iron. Pine and eagle. By Katzuyasu.
7. Shibuichi. Mythological personages and a tiger. By Chokuzui.
8. Shibuichi. Daikoku and rice barrels. By Hamano Haruchika.
9. Shibuichi. A wild dog and the moon. By Nobuyoshi.
10. Iron. A lot of crabs.
11. Shibuichi. Scenery in Kioto. By Ishiguro Masatsune.
12. Shibuichi. Lantern; form and decoration of Japanese umbrella.

GOLD ORNAMENTS

1687 Gold Button. Boating scene, carved in relief by Shau-raku.

1688 Gold Pouch Ornament. Sitting figure, with chrysanthemum flower. Made to order by Masayasu, and a clasp ornament representing pomegranate and birds. Two pieces.

1689 Three Gold Ornaments. Birds and floral designs.

1690 Pair of Gold Figures. Kuan-wo and Cho-hi, celebrated Chinese warriors; after designs by Kano-isnnan-obn; Japan's greatest artist of the 16th century. Signed by artist, Chitsuka Hisanori. Made at the request of Takeda, esq., of Mito, province of Hitachi.

1691 Pair of Gold Ornaments. By Iwamoto Koukuan, of Yedo, 1743–1800. Representing Fudo, god of fire.

1692 Three Gold Ornaments. Representing incense burner, as hung in Buddhistic temples.

1693 Two Gold Ornaments. God of wisdom and fruit design.

1694 Elaborate Gold Pouch Ornament. The seven household gods. Signed Ritsmin.

1695 Gold Slide, for Pouch. Carved and relief ornamentation. God of wisdom and his deer. Seal-mark of artist, Katsu-nori.

1696 Three Gold Ornaments. Two representing Fudo, god of fire, and the other Hotei. Signed, Ishiguro Mori-naga; date, 18th century.

1697 Pair of Gold Ornaments. Cray-fish.

1698 Two Gold Ornaments. Representing rabbits in grass, etc.

1699 Two Gold Ornaments. One a group of figures representing a Japanese legend, three gods of good-luck offering jewels to Rius, dragon-king; and the other in design of Temple Incense bell.

1700 Two Gold Buttons. The larger one carved in relief with an ancient procession, a group of figures in grotesque masques and costumes; smaller one ornamented with figure of Kusakari (grass gatherer).

1701 Three Gold Ornaments. Two by Kuroba Katsubumi illustrate an old Chinese legend; the other represents figure of deity on sacred elephant, and is signed Masa.

1702 Four Gold Ornaments. Representing millet. Signed, Tomei and Tomei Issai.

1703 Two Gold Figures. Buddhistic, representing Rakau.

1704 Pair of Gold Figures. Fudo in standing position, holding bow and arrow.

1705 Two Gold Ornaments. One represents a group of three famous Japanese poets, and the other a floral design.

1706 Pair of Gold Ornaments. Representing Fudo, god of fire, and Tensho, goddess of sun.

1707 Gold Figure. Representing god of war. Made at Shinobuga-oka, Shitaya Yedo.

1708 Cabinet of Ornaments. Comprising twenty-seven fine specimens in solid gold, and seventeen specimens in silver, shakudo and other metals. Sold, with ebony cabinet, as forty-four pieces.

JAPANESE METAL WORKS

OBJECTS IN GOLD, SILVER, SHIBUICHI AND OTHER METALS

1709

1709 Silver Tea Jar. Ovoid shape. Finely carved with karakusa or vine pattern. Cover finely engraved and enameled; 18th century. Height, 7½ inches; diameter, 4½ inches.

1710 Shibuichi Box. Gold lined; on top has panel of shakudo with decoration of peony, daisies and butterflies in high relief in gold and silver.

1711 Perfume Box. Of shibuichi, lined with gold. The sides are engraved with designs of karakusa. The top of the cover is carved and inlaid with gold and shakudo in high relief, showing pine, bamboo and plum blossoms, emblems of peace, happiness and prosperity. Is signed by artist, Nao-sada of Kishu.

1712 Ink Holder (Yatate). Plum branch, with bowl exquisitely carved with plum blossoms, gold inlaid. Signed by artist, Kiyotsuga.

1713 Silver Koro. Melon (Moko) shape, engraved with diaper arabesques and geometrical designs; open-work cover. By Homin, 1855. Height, 5 inches; diameter, 5 inches.

1714 Silver Incense Burner. (Tsurikowro). Globular shape, with beautifully carved and chased open-work design of crests and vines. Diameter, 6 inches.

1715 Silver Incense Burner. Sitting figure of dog Foo, repoussé and chased ornamentation. Height, 4½ inches; diameter, 5½ inches.

1716 Silver Incense Burner. Similar to the above.

1717 Silver Incense Burner. Globular shape, on tripod. Has tall Grecian handles. Fine repoussé and engraved ornamentation of signs of the Zodiac; open-work cover, with figure of tiger surmounting. Height, 7⅛ inches; diameter, 5 inches.

1718 Silver Teapot. Bamboo design, with relief ornaments.

1719 Silver Sake Kettle. Fine repoussé and chased floral, designs and Tokugawa crests.

1720 Silver Match Safe. Made of Kashira-fuchi, finely carved in relief with figure of demon and grotesque masks. By Shozni.

1721 Silver Pocket Shrine. Repoussé and chased, with imperial crest and a coiled dragon in relief in gold. Figure on ivory throne, Omi-kami, the god of the sun.

1722 Pocket Shrine. Mulberry-wood. With finely wrought gold figure of Fudo, and his two retainers in shakudo and copper bronze.

1723 Silver Miniature Figure. Dog Foo, inlaid with gold and shakudo.

1724 Solid Silver Clasp. Finely wrought and carved, dragon holding sacred sword in bold relief. Has secret compartment or amulet holder.

1725 Silver Koro. Handsomely engraved with vine and floral designs and Tycoon's crests in gold; dog Foo heads in relief for handles; open-work border and lid. Height, 8 inches; diameter, 8⅛ inches.

1725.

1726 Silver Censer. Jar shape, on three low feet. Repoussé chased with Greek patterns Inazuma-cover of open-work design in imitation of wicker-work, surmounted by a robin with plum branch. Height, 7 inches; diameter, 3½ inches.

1727 Silver Teapot. Hammered surface with engraved dragons and clouds.

1728 Silver Box. Octagonal shape. Shakudo panel in lid ornamented in relief with flowers and butterfly in gold and silver. Gold lined.

1729 Perfume Box. Shibuichi. Finely engraved ornamentation of pine, cherry and bamboo branches in gold and shakudo. Gold borders and interior. Signed by the artist.

1730 Ornamental Piece. Symbolical of prosperity. Shibuichi. Represents a sheaf of rice straw, on which are perched a chicken, cock and hen, exquisitely wrought in solid gold. Signed by Tow-yekijio.

1731 Silver Incense Burner. (Tsuri-koro). Globular shape, and openwork peony design; 18th century.

1732 Netsuke, for Inro. In silver. Shape of Bewa, a Japanese musical instrument; contains medicine knife with gold handle. Old specimen.

1733 Silver Perfume Box. Carved chrysanthemum design, with enamel leaves. Fine old specimen.

1734 Silver Perfume Box. Shape of sacred wine vessel used in Buddhist temples. Repoussé engraved, and enamel decoration.

1735 Silver Incense Box. Chrysanthemum design; carved and engraved ornamentation.

1736 Incense Box. Moko shape. Finely carved with peony flowers and other designs in relief. Old specimen.

1737 Silver Paper Weight. Fan shape. Has in relief a turtle, symbol of long life.

1738 Small Vase. Silver. Hexagonal shape; with fine open-work panels, in various designs; chased and engraved base and top. Height, 3½ inches. Old specimen.

1739 Antique Small Vase. Silver. Cylindrical shape; fine open-work design of plum blossoms, with chased and enamel decorations at the base and top. Height, 3 inches.

1740 Small Vase. Silver. Moko shape; open-work panels, design of plum blossoms, bamboo and pine branches, symbolical of peace. Height, 3 inches. Old specimen.

1741 Small Vase. Silver. Open-work panels of peony design; chased decoration. Height 3 inches. Old specimen.

1742 Small Vase. Silver. Cylindrical shape. Finely carved ornamentation of plum blossoms and pine-tree branches in low relief. Height, 4 inches; 18th century.

1743 Tea Scoop. Solid silver. Finely carved with Chinese landscape scene, by Kanō-natsuō, professor of carving in the college of fine arts, Tokio.

1744 Paper Weight. In shakudo. Fan design, with ornaments in gold and silver.

1745 Silver Tray. Bamboo design, with decoration of snails in shibuichi, silver and copper bronze. Length, 10½ inches; width, 5 inches.

1746 Silver Perfume Box. Double fan design, finely carved. Top of cover in shakudo and heiro finish, with Tokugawa's crests and Ho-o and inscription carved and inlaid with gold. A presentation box, symbolical of prosperity, peace and happiness. Height, ½ inch; length, 4 inches.

1747 Silver Wine Pot. Tall form; fine old specimen.

1748 Incense Jar. Shibuichi. Finely carved and inlaid, with Ho-o bird, flowers and vines. On two silver panels, in carved and inlaid work, are figure of Daruma, crow on oak branch and full moon in gold, silver, shibuichi and shakudo. Gold seal of maker inlaid, Masa-yoshio. Height, 5 inches; diameter, 3½ inches.

1749 Silver Tea Jar. Antique design, carved in relief with archaic patterns; figure of deer, in copper bronze and gold, surmounting cover. Height, 5½ inches; diameter, 4 inches. Old specimen.

1750 Silver Wine Pot. Tall form; fine specimen; 18th century.

1751 Solid Silver Vase. Double-cylinder shape. Grecian design of ornamentation, which is inlaid and in relief, in gold, silver, shakudo, copper bronze and enamels. Height, 6 inches; width, 4 inches.

1752 Shibuichi Box. Lined with silver. Ornamentation of box in bold relief and inlaid, is composed of gold, silver, shakudo and copper bronze. On the lid is a figure in rich attire performing the Nō dance, and around the sides are masks, musical instruments, symbols and foliage. The borders show intricate gold inlaying. This box is an unusually fine specimen of artistic metal-work of the 19th century. Seal of the artist inlaid, Shomin. Height, 3 inches; length, 5 inches.

1753 Silver and Gold Box. Design of koban, a gold coin formerly used in Japan, on the lid. Skillfully wrought in high relief is a life-like stork in flight. An excellent specimen of modern workmanship. Seal of maker inlaid, Hira-yama. Height, 1½ inches; length, 6 inches; width, 4 inches.

1754 Censer. Shibuichi. Ornamented in relief and inlaid, with mask, show, flute, crests, maple-leaves and other designs in gold, silver, shakudo and copper bronze. Signed by the artist, Kats-shisa. Height, 6 inches; diameter, 6½ inches.

1755 Silver Perfume Box. Double fan-shape. Carved wave designs; top of lid in shakudo and copper bronze finish, and inlaid with dragons, Ho-o and vines, in gold and silver. Height, 1½ inches; length, 3½ inches.

1756 Gold Sectional Box. Oblong shape, with two compartments. Very finely carved ornamentation of Grecian, geometrical and other designs. Top of cover is engraved with plum blossom, bamboo and pine branches, symbolical of peace, prosperity and happiness. Height, 2½ inches; length, 3½ inches.

1757 Perfume Box. Shibuichi. Design of sword guard. Relief figures of cows and willow-tree in shakudo, silver and gold. The lid is a copper bronze sword guard, with a silver panel inlaid, on which is an engraved view of Mount Fuji.

1758 Silver Incense Burner. Repoussé and carved ornamentation; shakudo panels with inlaid ornamentation in silver and gold. Height, 6 inches; diameter, 3½ inches.

1759 Silver Incense Burner. Similar to the above.

1760 Silver Perfume Burner. Design of plum blossom, finely wrought.

1761 Silver Box. Representing a bouquet of chrysanthemum flowers in repoussé and chased, some of them finished in gold and shakudo. Height, 2 inches; length, 7 inches.

1762 Gold Teapot. Hammered and repoussé ornamentation; old Chinese design. Excellent workmanship and unique.

1763 Silver Jar. Basket design. Engraved and ornamented in relief, with butterflies and dragon-fly in enamels. The cover of chrysanthemum design with leaves in enamel. Gold seal of maker inlaid, Ishinsai. Height, 9 inches; diameter, 9½ inches.

1763

1764 Silver Perfume Burner. Design of Hatisa flower. Height, 2½ inches; length, 4½ inches.

1765 Perfume Burner. Similar to the above.

1766 Large Silver Vase. Globular body, with hexagonal flaring neck. The body is covered with chrysanthemum flowers and vines, carved in high relief. A number of the flowers are finished in shakudo, and a few of them in gold. The handles in relief at neck are of chrysanthemum design. The neck is highly polished and without ornamentation; around its lower part is a band carved to represent waves. This vase, although not signed, is the work of a master. It shows refinement in design and perfection in workmanship. Height, 11 inches; diameter, 7½ inches.

1767 Perfume Box. Iron. Gold lined, and inlaid with gold and silver. Panel of lid is ornamented with figures of hermits carved in relief in gold, shakudo, shibuichi and copper bronze. Seal of maker inlaid, Yoshi-buni. Height, 1½ inches; length, 3½ inches.

1768 Silver Incense Burner. Hexagon shape, on tripod, with Grecian handles. The side border panels are of shibuichi, and are skillfully ornamented with figures of Kanwon and legendary subjects, symbols, etc., in gold, silver, shakudo and copper bronze. A coiled dragon in bold relief surmounts the cover. A masterwork by Toshi-Yoshi. Height, 11 inches; diameter, 8 inches. Carved stand.

1769 Silver Incense Burner. Design of lily. Very fine ornamentation of flying storks and clouds carved in low relief. Cover of open-work design surmounted by stork. Height, 7½ inches; diameter, 6½ inches. Gold seal of maker inlaid, Haru-aki.

1770 Large Silver Koro. Design of Hotei's treasure bag. Bold repoussé and inlaid ornamentation of emblematical floral and other designs. Feet and handles are formed of symbols. Surmounting cover, in bold relief is figure of Dai-koku, seated and holding treasure in his right hand. Various portions of the ornamentation are finished in shakudo and inlaid with gold. Height, 11 inches; diameter, 9 inches.

1771 Silver Incense Burner. Antique design. Very fine engraved ornamentation of peony flowers, vines and arabesque in relief; incised ring handles; 18th century. Height, 10 inches; diameter, 10 inches.

1772 Tsuri Koro. In silver. Globular shape. Fine open-work design of vine and chrysanthemum flowers. Carved band. Height, 9½ inches; diameter, 8½ inches.

1773 Box. Helmet design. Silver, with gold and shakudo ornamentation.

1774 Perfume Box. Design of clover leaf, ornamented in relief; emblems in gold and silver.

1775 Scent Box. Lozenge shape, intricate open-work design; three compartments, middle one of solid gold beautifully carved.

1777 Daimio Box. Solid silver. Elephant design; figure of Japanese boy holding branch of flowers in relief, in gold, silver and shakudo. Excellent workmanship. Height, 1½ inch; length, 4 inches.

1778 Kobako. (Incense Box.) Shakudo finish on silver ground; decorated with kujaku or peacock, with outspread tail, delicately outlined with gold; refined finish. Signed by artist, Masa-Nobu, with his seal-mark inlaid with gold. Height, 1 inch; length, 3½ inches.

1779 Tebako. (Jewelry Box.) Shakudo silver, with decoration of figures at festival dance, finished with gold, silver, and shakudo in high relief; engraved on side with diaper pattern in minute finish. Signed on cover by artist, Higasi-Yama, with his seal-mark incised and inlaid. Height, 3½ inches; length, 5½ inches; width, 2½ inches.

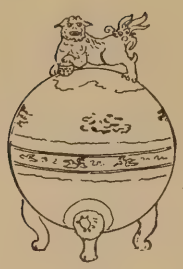
1780 Koal. (Incense Box.) Silver, shakudo and gold; decorated (rain dragon) in medallion, the shape representing a Japanese flute. The ground work of shakudo and silver has the finish called is-ime, or frosted. Length, 7½ inches.

1781 Kin-Gin-Bako. (Jewelry Box.) Gold, silver, and shakudo, with shibuichi combination, the shape representing a kabuto, or helmet; decorated with crests, birds, and India grass, heavily inlaid on copper; side has decoration of butterflies and peony in various colored metals. This style of workmanship is called zogan. Signed by artist, Masa-Akira, with his seal-mark, Height, 2 inches; length, 6½ inches; width, 4 inches.

1782 Silver Box. The outside represents one of the old legends, an acolyte meeting an imp of fire. The interior of the cover represents one of the Day-Hanni-Ya, the sacred Buddhist book, the Sibylline books of Japan, being a part of the principal Buddhist prayer. The outside of the box is beautifully enameled and engraved, showing nearly all of the various styles exquisitely done, and is also inlaid with various metals, in which art the Japanese are unequalled by any other nation. Despite the extent and variety of the decorations, the whole looks simple and thoroughly harmonious, as all Japanese works of art do. 4 inches square.

1783 Gold Box. The top is made in imitation of three old kobangs, formerly the gold currency of Japan. On it reclines Daikoku, one of the Schifukujin, the seven gods of wealth, with his Fukurō. He has an air of ease and comfort, such as he usually has, the face showing the good humor popularly attributed to him. This figure is in very finest shakudo or gold bronze, of a beautiful lustrous color, which is obtained only by a very large proportion of gold being used. For highly artistic work the Japanese believe shakudo to be equal to gold. The inside of the box is also finished in the same fine shakudo, inlaid with what are either real small old kobangs or perfect imitations of them.

1784 Daikoku Shrine. Made of five old iron sword-guards and ornamented with numerous sword furnishings, which are wrought in gold, silver, shakudo and copper bronze. In the doors in high relief are two figures, representing Niō, the guardian of the shrine or temple gates, and on the inside of doors an inscription shows that the shrine has been dedicated to the Buddhistic gods. The gold figure of Diakoku standing on tawarā or rice bales, which are of silver, was made by Yoshiaki, a celebrated artist of the 18th century. Height, 6½ inches; diameter, 3½ inches.



1785.

1785 Silver Incense Burner. Globular shape. Centre band and feet carved in relief, with flying storks, turtles and other designs; cover of open-work design to represent clouds, bold figure of dog Foo surmounting. Height, 8 inches; diameter, 5½ inches.

1786 Silver Koro. Shape of Hotei's treasure bag. Ornamented in relief with symbolical designs in gold, silver, shakudo and copper bronze; handles formed of treasure-keys; cover surmounted by figure of Daikoku. Height, 9½ inches; diameter, 6½ inches.

1787 Perfume Burner. Bamboo design, engraved and carved in relief; branch of plum blossoms on lid. Height, 3 inches; diameter, 3 inches.

1788 Silver Wine Cup. Tall shape; on low foot. Crests inlaid in gold and in relief; top border finely inlaid with translucent enamel, gold lined.

1789 Silver Cup Stand. (Chadai) engraved with vine, Karakusa designs and bears crest of Nytō.

1790 Silver Incense Burner. Gourd shape, with ring handles. Engraved with karakusa and peonies. The kama or spice-boiler illustrates the story of the fabulous badger. Height, 5½ inches; diameter, 5 inches.

1791 Tea Jar. Hammered silver, with fine repoussé ornamentation. Bamboo feet, and bird surmounting cover. Height, 5½ inches; diameter, 5 inches.

1792 Silver Tea Jar. Ovoid shape. Repoussé, chased ornamentation; lotus flower designs. Cover formed of lotus-leaf with kingfisher in relief, with wrought bronze holder, basket design.

1793 Silver Incense Burner. (Chorji-furo). Gobular shape. Fine repoussé carved and open-work designs in panels. Surrounding lower part are chrysanthemum, cherry blossoms, pine-tree, plum blossoms, peonies and lilies. Handles and ornament on cover are chrysanthemum flowers and branches in enamels, coral and malachite. Height, 8 inches; diameter, 6½ inches.

1794 Silver Incense Burner. Low circular shape. Artistically carved with flying storks, and clouds effect, turtles and water. Mikado's crest inlaid in gold. Height, 6 inches; diameter, 7 inches.

1795 Silver Incense Burner. Tsuri-kowro. Globular shape, with open-work design of peonies, vines and Mikado's crest; has cords and tassels for hanging, and teakwood stand. Diameter, 5½ inches.

1796

1796 Silver Stand. For crystal ball. Is raised on elephant's trunks. Has a relief floral ornamentation in gold and shakudo. The underside has a seal-mark in shakudo and a gold inscription. Height, 7¾ inches; diameter, 6 inches.

1797 Bronze Incense Burner. Hexagon shape, on low feet. Open-work design of clouds and flying storks. Attributed to 17th century. Height, 4½ inches; diameter, 4½ inches.

1798 Perfume Box. Gold and silver, exquisitely wrought relief and damascened ornamentation of daimio carriage and floral designs. 2 inches by 1 inch.

1799 Box. Silver, in shape of a helmet. The upper part is made of fine shakudo carved in relief, incised and inlaid, with gold leaves and peony flower, surmounting the top is a carved figure of dog Foo, grotesquely done in copper bronze inlaid with gold. The lower part represents a corselet, which is generally in leather and inlaid with metal; here it is altogether of metal in gold, silver, shakudo, shibuichi, etc., a splendid imitation of the real thing, and a fine piece of art in itself. In the front there is another grotesque figure of the dog Foo, and a gundan or war-fan, such as was used in battle; this is of fine polished iron, inlaid with various jewels. The interior or box part is of silver. The whole is profusely decorated with gold, and is a splendid specimen of metal work, showing very nearly every metal used by Japanese artisans.

1800 Solid Silver Stand. For a large crystal ball. Is in form of a coiled dragon and is furnished with gold-plated claws, teeth and eyes. All is exquisitely wrought. Made by Hosuzan-Somin, a great modern master, and bears his seal.

1800.

JAPANESE PIPES.

1801 Pipe (Kiseru). Silver, with bamboo centre-piece; carved and chased ornamentation, and inlaid with gold and shakudo design of figures of priest and daimios.

1802. Pipe (Kiseru). Silver, with bamboo centre-piece; artistic ornamentation carved in relief; various fishes in life-like attitudes.

1803. Pipe (Kiseru). Silver and shibuichi, with inlaying of gold; boldly carved design of eagle, monkeys, etc.; bamboo centre-piece.

1804 Pipe (Kiseru). Silver; relief and engraved ornamentation inlaid with gold and shakudo; daimio figure and marine view; bamboo centre-piece.

1805 Pipe (Kiseru). Silver; bold design of dog Foo, rocks, etc., carved in relief and inlaid with gold.

1806 Pipe (Kiseru). Silver, of artistic workmanship; dragon, tiger, and water design carved in bold relief; gold inlaid; bamboo centre-piece.

1807 Pipe (Kiseru). Silver, elaborate design; ornamentation carved in bold relief and inlaid with gold.

1808 Pipe (Kiseru). Silver and bamboo; ornamentation carved in relief and inlaid with gold; daimio figures, pine-tree, etc.

1809 Pipe (Kiseru). Shibuichi and silver, with bamboo center-piece; simple ornamentation of branch of plum blossoms in relief in silver and gold.

1810 Pipe (Kiseru). Silver presentation pipe. Carved emblems of good wishes for long life, much happiness, etc.; inlaying of blue enamel; bamboo centre-piece.

1811 Pipe (Kiseru). Shibuichi and silver. Artistic ornamentation inlaid and in relief; cherry-tree in bloom, in gold and shakudo; bamboo centre-piece.

1812 Pipe (Kiseru). Silver. In each of two shakudo panels on sides are the holy temple sword in bold relief, finely wrought in gold.

1813 Pipe (Kiseru). Shibuichi and silver; ornamentation carved in relief; inlaid with gold, silver, shakudo and copper. Gold seal of artist, inlaid.

1814 Pipe (Kiseru). Silver. Elaborate design, carved and inlaid with gold chrysanthemum flowers and buds.

1815 Pipe (Kiseru). Silver, shibuichi and shakudo, engraved and inlaid with gold; lilies, blossoms, and grasses, in relief.

1816 Pipe (Kiseru). Silver. Very elaborate design, carved water scene, with dog Foo and rocks, in gold and shakudo in bold relief.

1817 Pipe (Kiseru). Silver. Carved and inlaid ornamentation, water scene, rising sun, and flying birds, in shibuichi, gold and shakudo.

1818 Pipe (Kiseru). Silver, with bamboo centre-piece; boldly carved ornamentation.

1819 Pipe (Kiseru). Silver. Chrysanthemum flowers, engraved and carved in relief; bamboo centre.

1820 Pipe (Kiseru). Silver. Finely carved with geometrical designs.

1821 Pipe (Kiseru). Silver, with gold mouth-piece, dragons and clouds carved and chased; exceedingly fine workmanship.

1822 Pipe (Kiseru). Silver. Crest and rabbits inlaid in gold and shakudo.

1823 Pipe (Kiseru). Silver, with bamboo centre-piece; engraved and inlaid ornamentation of cray-fish in shakudo.

1824 Pipe (Kiseru). Silver. Boldly carved design of water and dragons; bamboo centre-piece.

1825 Pipe (Kiseru). Silver. Carved and inlaid with shakudo and coral, representing a coral diver.

1826 Pipe (Kiseru). Silver, with bamboo centre-piece; a boldly carved floral design.

DAIMIO POUCHES

GOLD AND SILVER PIPES
(KISERU)

PIPE CASES

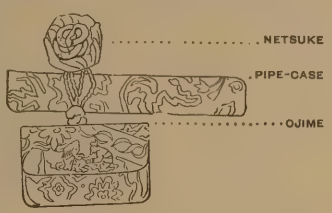
SALE, FRIDAY AFTERNOON, APRIL 22D

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

POUCHES, Etc.

1827 Pouch and Pipe-case. Made of the skin called kinkarakawa, of high quality and of great antiquity. The gold clasp attached to the pouch has two personages from Chinese history, a philosopher showing scrolls of literature to an esteemed sage. The gold back-plate has the design of a sacred dragon offering the lost shoe, a subject taken from old Chinese mythological devices.



1827

By Yoshimori, and signed; date, 1800–1860. The gold and ivory button, or netsuke, has a coiling snake, marvelously chased in gold and mounted on ivory skillfully carved with lotus-leaves; 18th century. The ojime, or slide, which is carved on coral, has a dragon design. All the chasing in gold ought to be examined closely.

1828 Pouch. Made of bamboo, and has a carving of wild-cat and deer. The pipe-case has a Chinese general and his lieutenant, carved on bamboo stem.

1829 Pouch. Made of kinkawa skin, with carved ivory cow as netsuke, and metal string with ornamentation representing the Zodiac signs, chased and inlaid in gold and silver. The netsuke is by Tomo-tada, and the metal-work is by Shu-min.

1830 Pouch. Made of karakusa (India grass) stamped skin. The metal ornaments are made of silver; carved and open-work of dragon. The netsuke is of carved ivory, with inlaid and chased figure representing a Buddhist disciple, or rakau, holding an incense-burner, from the smoke of which there is being created a dragon in open-work ivory, skillfully inlaid with gold and silver.

1831 Pouch. Made of in-deu leather. Has a metal ornament representing a warrior seizing a tiger. The netsuke is made of carved ivory, with a pheasant chased in gold, shakudo and shibuichi. The ojime is of gold and shakudo. By Shu-raku, a noted metal-chaser.

1832 Pouch. Is of kinkara skin, and has an ornament representing a summer insect, called shemi, on the kiri-leaf, which is a perfect piece of workmanship by Shu-raku. The pipe-case is of whalebone wicker-work. The netsuke represents Mokugio in gold, and other Buddhistic prayer-bells in ivory. The ojime is of gold, and is chased with Ho-o bird.

1833 Pouch. Made of in-deu leather, and ornamented with a Buddhistic water-holder in gold, and waves in silver. The netsuke is in carved ivory, and represents the collection of symbols called Takara-dsukushi.

1834 Pouch. Is of in-deu leather, and the ornaments are carved ivory figures and house, by Ikko, a carver of talent. The pipe-case is made of teakwood, and is inlaid with an ivory decoration of Chinese seal characters.

1835 Pouch. Made of kinkara leather. Ornament is a peacock in gold and shakudo. The pipe-case is made of antique cotton fabric. The netsuke is in gold and lacquer, and the ojime is in gold and silver.

1836 Pouch. Made of leather. Its ornament is in gold, and represents a wild boar running. The ojime is made of a green stone.

1837 Pouch. Is made of in-deu skin. On the sides it has carved ivory panels, representing a favorite Japanese design, sho-chiku-bai (pine, bamboo and plum-trees, emblem of good-luck and longevity), storks and tortoise. Its metal ornament is a relief chasing of lilies and bees, in gold, shakudo and red bronze. The netsuke is an ivory carving, representing a pair of quail and millet, executed by Oka-tomo and signed. The ojime (slide) is made of ivory, with mother-of-pearl inlaid design called hana-guruma (flower cart).

1838 **Pouch.** Made of best quality of in-deu leather. The ornament is in gold open-work, and represents quails and various flowers and grasses, exquisitely finished. The netsuke is of gold and bone called sui-giu, chased and carved in relief, showing grasshopper and morning glories. The ojime is by Ma-hiko. The pipe-case is made of antique gold brocade.

1839 **Pouch.** Made of kankara skin. Its ornament is in gold and coral, and represents a dragon holding the sacred jewel called hoshino-tama. The netsuke is made of coral, carved with pigeon and peony, and has an ivory back. The ojime, or slide, is made of gold inlaid with shippo (cloisonné enamel), and it is the work of Hirata, the founder of cloisonné art in Japan; date, 1750. Signed.

1840 **Pouch.** Made of in-deu leather. Its ornament is in gold, and represents a Chinese professor and his young student sitting near Toshi-toku (the god of good-nature and longevity), an unusually fine chasing, executed by Mori-naga and signed. The netsuke, or button, is in gold encased in shakudo, and represents Hotei and his treasure-bag; on the back it has takara-dsukushi (symbols of treasures), and inlaying of gold and other precious metals. The ojime, or slide, is of open-work gold, and is a design of Zodiac symbols, finely chased and carved. The whole workmanship bears close examination.

1841 **Pouch.** Made of kinkara skin. Has silver pipe attached. The whole mounting is made of ivory, and it includes an exquisite carving of Buddha's disciples, called rakau, in various attitudes offering prayers, and a pouch-clasp decoration representing the seven gods of good-luck, called shichi-fuku-zin. The netsuke has a decoration of a coiled dragon and cloud, which is full of movement. All the carving will bear close inspection.

1842 **Fuchi-Kashira (Sword Ornament).** Tortoise. Coiled snake in gold and silver.

1843 **Ojime (Slide).** A Chinese professor with a one-string musical instrument called ichigenkin, carved in relief on silver. By Shu-min.

1844 **Ojime (Slide).** Chrysanthemum flowers exquisitely chased on silver.

1845 Ojime (Slide). Iron, with gold and silver chasing, legendary figure ornamentation.

1846 Ojime (Slide). Iron, with silver work representing a dragon coming out of a cloud. By Hide-kuni.

1847 Pouch. Made of leather called kinkawa, lined with antique brocade silk. The mountings, netsuke and slide, are made of solid gold. Pouch ornament represents a dragon holding the sacred ball or jewel called Hoshi-no-tama; the slide has a decoration of a sea-king riding on a fish, and the netsuke a carved and chased design of pheasants and chrysanthemum flowers. Made by the metal-chaser Tomo-yoshi; date, about 18th century. Is encased in a carved ivory button of open-work floral design.

1848 Pouch. In kinkawa leather. Has front clasp made of solid gold, representing a nobleman taking hold of a Buddhist priest called Abura-bozu; by Shu-raku, and signed. Has coral and ivory netsuke and gold slide; the netsuke by Kahu-yu-sai, and signed.

1849 Pouch. Made of natural wood, incrusted with mother-of-pearl and ivory, representing shells and a boat pulled by an old man. Very grotesque piece.

1850 Pouch. Made of famous leather called in-deu, having the pipe-case to match, with netsuke and ojime (slide) made of solid gold. The clasp ornament of pouch, also of solid gold, represents two warriors killing the animal called rai-jiu (thunder animal); the back-plate made of gold is ornamented with garden scenery and shows a cherry-tree struck by lightning. Is signed by Mori-naga. The netsuke, which likewise is solid gold, has the design of Ebisu (god of good luck) holding his favorite fish taino-woowo, and is mounted in carved ivory. The ojime, also made of solid gold, represents a man holding a hiotan (bottle gourd). A very choice specimen.

1851 Pouch. Made of leather called in-deu, with gold mountings. The clasp of the pouch represents a deity seated on an elephant; the netsuke or button, representing a stork before the sun is mounted in carved ivory in design of tortoise, the ojime (slide) showing a figure holding up a scroll of writing. These three gold ornaments made and signed by Teru-hide, a talented chaser of metals of Yedo (now called Tokio); much admired as the leading artist of the house Omori, which sprang from the schools of Nara and Yokoya; date, 1750–1798. An excellent specimen of his skill.

1852 Pouch. Made of leather called sho-bu-kawa. The complete ornamentations, front clasp, netsuke and ojime, all made of solid gold with silver and shakudo colorings. The clasp represents a sleeping fox and a female figure; the netsuke is decorated with figure of Shoki with his sceptre, and the sun and moon, and is mounted in copper red bronze in design of the devil's face; the ojime shows a figure making faces with his fingers. Netsuke and slide made by Mori-naga, and signed. The front clasp ornament was made by Kiyo-naga, and signed. The backplate or ornament is of solid gold, ornamented with a devil (oni) carrying a bell, cherry-tree, etc.; remarkable specimen of chased workmanship.

1853 Pouch. Made of leather called shibo-san-to-me. The clasp of the pouch represents two armor-clad warriors on horseback, Kato-kiyomasa and his aid-de-camp, and is by Sho-min. The netsuke showing a Chinese lady with her court fan, standing near the Basho-tree, was made by Mori-chitka, and the ojime is by Ichi-jo.

1854 Pouch. Made of kinkarakawa leather, with complete ornamentations of gold, ivory and corals. The netsuke, made by Jin-gioku, is a carved ivory dragon covering a fine coral ball.

1855 Pouch. Made of leather called yo-do-nui; the pouch clasp shows octopus holding coral-tree. The netsuke represents the kokutau wood and coral-tree, and the ojime is made of Hirame gold and lacquered. All made by Kiku-gawa.

1856 Pouch. Made of in-deu leather and antique embroidery; the pouch-clasp represents Rai-fu-zin (god of wind), chased and inlaid on iron with gold. The pipe-case is made of leather and snakeskin with iron cap. By Mori-chika and signed.

1857 Pouch. Made of komon-kawa leather, the pouch-clasp made of gold representing pheasant and chrysanthemum. The ojime is in form of pomegranate with crab; netsuke made of gold and ivory, and representing a falcon after sparrows. Made by Hide-kuni.

1858 Pouch. Made of kinkarakawa skin. The pouch-clasp in gold and red bronze represents oni (devil) riding on dragon-fish. By Teru-tsugu and signed.

1859 Pouch. Made of leather, with ivory pipe-case, carved ornamentation of crabs, by Ko-min.

1860 Pouch. Made of leather, with ivory pipe-case, carved ornamentation of monkey-tamer (saru-tsukai).

1861 Pouch. Carved wood. Decoration, a country fishing-hut and a running stag in raised metal-work with gold enamel, and on reverse side a pine-tree in high relief, carved on wood background; the cover has shippo (cloisonné) floral ornamentation inlaid in high relief. The pipe-holder carved with a demon pulling helmet off the head of a warrior. Very vigorous carving. Signature illegible.

1862 Pouch. The pouch inlaid with mother-of-pearl, a locust in iron and a frog and morning-glory in raised lacquers. Unique piece. Signed Shiki-hide.

1863 Pouch and Pipe-case. Made of the leather called in-deu. The kanamono, or metal ornamentation, made of solid gold, shakudo and red, or hi-iro, bronze. The design of ornament is the favorite Japanese flowers called shakuyaku and asagao, chased and carved in high relief. A pair of roosters are executed in most skillful manner, and bear a very close inspection. The slide, or ojime, of gold, has kiku flowers carved, chased and pierced. The button, or netsuke, decorated with birds and flowers profusely chased and engraved. Made by Ichi-raku, a celebrated chaser and sculptor of Sakai, province of Izumi. Lived about 1870.

1864 Pouch. Made of kinkara skin. The metal ornamentation is in design of an eagle fighting with phœnix among peony and kiku flowers, and is chased and carved in high relief. The ojime, or slide, made by Ma-hiko, is decorated with various plants and beetles. The button, or netsuke, has the design of saru-giku, or monkey chrysanthemum, chased in gold.

1865 Pouch and Pipe-case. Made of in-deu leather. The ornamentation of the pouch is of chrysanthemums, exquisitely chased and carved in gold and shakudo. By Nago-mune. The netsuke made of coral, with silver octopus covering.

1866 Pouch. Made of in-deu leather. Has gold ornamentation of dragon holding the sacred jewel, which is of coral. The gold slide, made by Reuter, has as decoration a dancing figure called Manzai, in raised gold and shakudo. The netsuke is of rock coral, set in carved ivory, with figures of coral divers carved in relief.

1867 Pouch. Made of leather imitating snake skin. The gold ornamentation on front represents Toshi-toku, one of the seven gods of good luck, and his favorite crane, standing near a palm-tree (emblems of good luck), finely carved and chased in high relief on gold nanako-finished background, by Mori-chika. The slide, made of gold, has enamel designs of kiku flowers. The ivory netsuke is an elephant, carved by Koseki-sai.

1868 Pouch and Pipe-case. Made of the leather called in-deu, of high quality. The solid gold ornamentation on front represents one of the thirty-six geniuses of Japanese poetry, sitting at his desk, composing; the back-plate has carved, in raised gold, characters taken from old poems of China. The slide, made of gold, represents the shishi (lion), and the netsuke is mounted with an American gold coin.

1869 Pouch and Pipe-case. Made of the leather called shibo-santome. The gold ornamentation of the pouch, by a celebrated metal-chaser called Masa-hide, is butterfly, beetles, crabs and dragon-flies, exquisitely chased in high relief. The slide, or ojime, is also made by the same artist. The netsuke is of coral-colored stone, incrusted with various species of sea-shells and crabs made in gold and silver.

1870 Pouch and Pipe-case. Made of kangaroo skin. The gold ornament showing a mask collection, is made by the celebrated artist Tenmin, and the carved ivory mask slide is by Kikugawa. The button, or netsuke, is of solid gold, with masks chased and incrusted in high relief, in gold, red and shibuichi bronze. Made by Katsu-nori, 1800–1860.

1871 Pouch and Pipe-case. Made of shibo-gawa skin. Pipe-case of teakwood has solid gold figures of court noble and his body-servant gazing up at flying storks, which are also of gold, and the back has carved ivory bird-cage inlaid. The pouch has solid gold ornament representing a Shinto priest offering prayer before two visitors. Made by a talented chaser named Ritsu-min. The ojime is of coral carved with pine-tree.

1872 Pouch. Made of in-deu leather; has gold and shakudo ornamentation of kara shishi or Chinese lion and botan or peony, vigorously executed in high relief. Made by Komin. The netsuke of ivory has a solid gold panel on which are figures of the ancient Japanese loyalist, Kusuno-ki, Masa-shige, and his aid-de-camp, finely chased and carved in shakudo, shibuichi and gold. By the famous chaser Hirochika. The slide has a design of shishi-ni-botan to match ornament of the pouch, and was made by Komin.

1873 Pouch. Made of antique silk brocade. The pouch ornamental piece is of gold and silver with shakudo combination, representing Japanese warrior directing his lieutenant to write public notices. The netsuke is made of coral, and the slide of open-work gold with enamel finish.

1874 Pouch. Made of omon-indeu leather, having solid gold ornament illustrating Yontomo, Japan's greatest shogun, directing his generals to have public notices written on playing cards. Made by Teumin at the age of 78 years. The netsuke has kiku and suzame designs, finely chased on solid gold background, and mounted in ivory, carved with pierced work of chrysanthemum flowers. The hanging cord is made of metal with hinges, and is decorated with figures in various combinations of silver, gold and other metals. Made by the noted artist, Shuraku.

1875 Pouch. Made of black in-deu skin; the metal ornament made of shakudo and gold, representing a boy playing by the side of a sake jar. The ivory netsuke is finely carved with figures of a Japanese Go player and his attendant boy, Mori-nasa.

1876 Pouch or Doran. Made of in-den leather of high quality. Has a solid gold ornamentation of a famous design called kan-ko-dori or rooster resting on top of the temple-drum (emblem of reign of great peace) chased and carved with highest possible skill. The netsuke has tiger design in raised gold on a solid gold background, and is executed with great artistic spirit by Isshi. The slide is a carved ivory lion holding sacred ball which is made of coral.

1877 Pouch. Made of kinkara-kawa. The pouch has a solid gold ornament of a group of three mythical figures; the centre figure is a demon exhibiting his strength. Exquisitely chased and carved in raised gold, by a noted artist, Ritsu-min. The silver back-plate, made by Teumin, at the age of 73 years, shows the temple and pagoda of Asakusa, Yedo. The button, made of gold with ivory mounting, represents the scenery of Asakusa temple, with Fuji mountain, part of Sumida bridge, and a few river-boats in the distance; the whole subject carved in most artistic taste, by Shu-raku. The slide is of gold with pierced design of kiku flowers.

1878 Pouch. Made of antique kinkara leather with teak-wood pipe-case, which is incrusted with gold ornamentation of various daimio crests. The pouch has a solid gold ornament representing a Japanese general listening to his petitioner. Exquisitely chased by Ritsumin.

1879 Pouch. Made of finest antique kinkara leather. Has solid gold front ornament. A group of old sages, with a box of important documents, stand before their master, and an old woman is telling her lord the contents of the box. Chased by Morinaga. The netsuke, made of gold with ivory mounting, is decorated with figure of Japanese court noble playing a fuye or flute, and one of a soldier. Exquisitely chased by Ritsu-min. The slide has as ornament a Buddhist saint holding his miraculous incense bowl from which a dragon is being created. Wrought by Katsu-nori.

1880 Pouch. Made of fine quality antique kinkara leather. The pouch has a solid gold ornament of a Chinese philosopher writing his text and holding up the sacred incense burner with his left hand. Two young students are at his side, one of them holding the ink-stone. The whole subject is the work of Japan's greatest metal artist Hamano-shozui, the founder of Hamano school, who was born 1697, and died 1769. The netsuke has a sacred elephant in raised gold, finely carved and chased on solid gold background by Mitsuo, and is mounted in a silver ring finished in style called nunome, with minutely chased work of Ho-o or bird of omen and kiri-trees and leaves. The slide is gold with open-work of chrysanthemums.

1881 Pouch. Made of kinkara leather. The gold ornament of pouch has the design of a procession of kuge, or court noble, on horseback, accompanied by his numerous servants. Is exquisitely chased by Morinago. The netsuke has three gold figures of court servants, incrusted in carved ivory, and the ojime, or slide, is of gold with ran flower design.

1882 Pouch. Made of antique kinkara leather. The metal ornament represents a demon exhibiting his strength before two spectators. Very skillfully chased by Nobuyoshi, a pupil of the great artist Hamano-masayoshi ; 18th century. The gold netsuke mounted on ivory ring has a Buddhistic figure, "sun goddess," and disciple, chased in gold with great skill. The shibuichi slide has Ho-o and peony design.

1883 Pouch. Made of antique kinkara leather. The metal ornamentation, in shape of clam-shells, has a decoration illustrating a Japanese fairy tale, called Urashina-Taro, riding on his trusted tortoise, and returning from his sojourn at Rin-gu or Sea-God Palace. This legend is one of the oldest in the Japanese language, dating back to 760. The gold and silver slide has the design of Rin-gu or Sea-God Palace and various shells. The whole ornamentation is the work of Ippo-sai Minkoku ; date, 18th century. The netsuke, made of gold and silver, has as ornamentation a lobster and octopus, and is the work of the same artist.

1884 Pouch. Made of antique leather, ornamented with dark-colored leather on front. The gold and shakudo ornamentation represents an ancient dance, called Genroku Odori, name of Japanese period 1678, showing the style of costumes, etc., of that period, and is by Tenmin. The gold netsuke, mounted on carved ivory, has for subject one much admired by Japanese artists, called Tsukiyoni-karasu, or moonlight night and crow, executed in great taste by Mitsuo. The slide is in gold and was made by Matsu-moto Ichiraku. It shows Kiri-ni-Hawo, or bird of omen, and Kiri-leaves. All the metal ornaments of this pouch are chased in the most artistic style.

1885 Pouch. Made of the leather called Mou-atsukigawa, which is quite rare in Japan. The ornament is of gold and represents the celebrated Buddha statuette Daibutsu

at Kamakura, and the back metal plate shows the scenery of Kamakura. It is the masterpiece of the great artist Yokya-soyo, who died in 1690. The netsuke is of gold, decorated with a carving of Buddhist priests at their prayers, on solid gold back. It is by Gio-kuyoken. The ivory attached to the netsuke was executed by Ichi-yusai; date, 1800.

1886 **Pouch.** Made of kinkara leather. The ornament is of gold, and is decorated with a collection of masks, exquisitely chased in high relief. The netsuke is of gold and is mounted on ivory. It represents a warrior arguing with an antagonist. Not signed.

1887 **Pouch.** Made of in-deu leather. The ornament is gold and shows the procession of Shichi-Fuku-jin, or seven gods of good luck, both on front metal and on back plate. Made by Zinracku. The ojime is of gold, decorated with various fish, incrusted and chased in high relief on gold back. By Naga-kazu. The netsuke is of coral-stone with gold shell ornamentation, mounted on ivory, and is the work of Gen-rio-say; date, 18th century.

1888 **Pouch.** Made of mon and in-deu leather. The front gold ornament represents a scene from Japanese history: a court noble playing the fuye (flute), while an old warrior attempts to attack him from behind. Executed by a talented metal-chaser, Teikau. The ojime, or slide, has a gold figure of a nobleman holding an official document, and is by Sho-min. The pipe-case is made of carved teakwood, inlaid with gold ornamentation of a Buddhist saint holding a sacred incense burner. All the metal chasing is finely executed, and will bear very close inspection; date, about 18th century.

1889 **Pouch and Pipe-case.** The metal pieces of the pouch show monkey designs. The pipe-case is of ivory, carved to represent a monkey and a persimmon-tree.

1890 **Pouch and Pipe-case.** Made of bamboo and natural wood, with inlaid ornamentation of peony and geese, and moon inlaid with mother-of-pearl. The pipe-case is artistically inlaid with ivory, teakwood and mother-of-pearl, and is by Giokumin.

1891 Pouch and Pipe-holder. Made of wood carved in shape of lotus-pod, and inlaid with mother-of-pearl. The pipe-holder bears a figure of Toshitoku, the god of longevity.

1892 Pouch. Made of wood, with carved decoration of a frog. A specimen of artistic work.

1893 Pouch. Made of high-class in-deu leather. The front ornament is of gold, and represents an elephant with children at play. It is the work of a renowned chaser, Moriyoshi. The slide is of gold and shakudo, and was made by Hamano-shozui, the founder of Hamano school; date, 1697-1769. The netsuke is of gold, chased with peony and peacock, and is mounted on a carved ivory button. The whole is a highly artistic specimen of chasing and carving.

1894 Pouch. Made of shibo leather. The ornament is of gold, chased with a mythical personage riding on a carp. The netsuke has a figure of Daikoku and rats in chased gold, by Yoshi-teru. The ojime represents the same subject.

1895 Pouch and Pipe-holder. Made of kinkara leather. The metal-work shows a gold dragon holding a sacred jewel made of coral, and is by Nao-fusa. The pipe-holder is of black teakwood, is inlaid with gold most artistically by Ritsumin, and has figures of three celebrated Chinese warriors carved by Kiomin.

1896 Pouch. Made of natural wood. Very artistically carved and incrusted by a highly esteemed sculptor, Miuko; the subject representing a monkey stealing a tobacco-pouch from an old man. The netsuke is made of wood carved with figure of Daruma by a tasteful artist, Shumin; date, 18th century.

1897 Pouch. Made of mou, or stamped leather. All the ornamental parts are of carved ivory, and they consist of a collection of masks, on the pouch, netsuke and slide. Not signed, but is a fine specimen of artistic carving.

1898 Pouch and Pipe-case. Has red bronze ornament of Yagoro (Buddhistic figure generally found at one of the outer gates of churches in Japan), with bow and arrow, on a boar's back. The ojime is of gold, and is decorated with rau flowers. The pipe-case is of carved bamboo.

1899 Pouch and Pipe-case. Made of kinkara leather. The pipe-case is of bamboo; it is incrusted with ivory and mother-of-pearl, and is carved in high relief with peony and dragon-fly by Ikko.

1900 Pouch. Made of wood. Has a lacquered and incrusted decoration showing tayfish and bamboo. The netsuke is of ivory, carved to represent a quail, and it has a mask slide attached.

1901 Pouch. Made of natural wood, incrusted with mother-of-pearl and gold lacquer in a design of fir-tree and chrysanthemum. The netsuke is of coral stone, and it has an ivory slide attached.

1902 Pouch. Made of carved and lacquered wood. The netsuke is of carved bamboo, and the ojime is of ivory.

1903 Pouch. Made of natural wood. Has an incrusted design showing masks, dancing figures, helmet, cranes, etc., in gold, silver and iron. The netsuke is of carved wood, and represents a locust; the slide is of ivory.

1904 Pouch. Made of black hardwood called kokutan. Has a carved design of ancient château and river scenery by Mitsu-nobu. Carved figure netsuke is attached.

1905 Pouch. Made of wood in monkey and peach design, well carved by Shu-o-sai. Carved wood netsuke, imitating old Bizen stoneware bottle.

1906 Pouch. Made of the famous kiri-wood, incrusted with kiri-ni-ho-o design in ivory, mother-of-pearl and coral-stones. Has carved ivory netsuke attached. This piece was made by the skillful artist, Ziakuosai, at the age of 62 years.

1907 Pouch. Made of kiri-wood, incrusted with two old men at fireside, looking at a fox running through a big kettle, all finished in ivory and wood in high relief, by Ziaku-osai. The netsuke is a carved lion.

1908 Pouch and Pipe-case. Made of wood carved with sleeping figures and a tiger, and incrusted with ivory and woods by Ziaku-o at the age of 62 years.

1909 Pouch and Pipe-case. Made of kiri-wood, with design of Daikoku and his treasures inlaid and incrusted in ivory, wood and corals. Pipe-case of carved bamboo and slide of ivory are attached. Executed by Ziaku-o at the age of 61 years.

1910 Pouch and Pipe-holder. Made of bamboo, carved with dragon and waves, by Gioksai.

1911 Pouch and Pipe-holder. Made of lacquered wood, with design of deer and maples after the style of Korin, by Bunsai.

1912 Pouch and Pipe-case. Made of antique embroidered silks and carved wood, with grasshopper ornament in metal. Has an iron slide attached. The metal-work is by Sho-gioku.

1913 Pouch. Made of stamped antique leather, with gold button mounted on carved ivory, by Ritsamin. The gold front ornamentation on the pouch has a beautifully chased design of two monkeys playing near cascade. The design on gold netsuke has finely chased Buddhist saint and sacred dragon.

1914 Pouch and Pipe-case. Made of in-deu leather, with carved black-wood figure netsuke and carved coral slide attached, by Giokkei.

1915 Pouch. Made of in-deu leather. The netsuke is lacquered, and is in design of two Sho-joes standing by sake jar, and drinking sake. The gold ornament and the slide are by Kiku-gawa.

1916 Pouch and Pipe-case. Made of leather and carved wood, with metal-incrusted decoration of vines and frogs.

1917 Pouch and Pipe-case. Made of leather and wood. The pouch has a carved stone ornament; and a cat's-eye and a bluestone incrustation of grapes decorate the pipe-case.

1918 Pouch and Pipe-holder. Made of leather, with carved ivory ornamentation representing a masked dance. The netsuke and slide are also carved ivory, design being Urashima-taro riding on a tortoise. All the carvings are by Kogiokusai.

1919 Pouch and Pipe-holder. Made of leather and imitation bamboo lacquer, with gold ornament showing Daikoku peeping out from the treasure-bag.

1920 Pouch and Pipe-holder. Made of antique leather. The pouch ornament is of gold, chased in a design of Kiri-ni-Ho-o. The netsuke is of silver and coral, in form of sun and moon with flying crow. The slide is of shakudo and silver, in a tortoise design. Executed by Kioytsugu.

1921 Pouch and Pipe-holder. Made of leather, with gold dragon and coral front ornamentation on the pouch. The netsuke is made of carved blackwood, showing a figure holding a coral-tree. The gold work is by Kikugawa.

1922 Pouch. Has silver and gold repoussé work representing turtle and waves. Carved ivory netsuke and stone slide.

1923 Pouch and Pipe-case. Made of leather, with repoussé work representing an enraged priest trying to tear his robe, in gold, silver and shakudo. The netsuke represents a dragon, and is of pierced iron-work inlaid with gold; it has metal chains attached.

1924 Pouch and Pipe-case. Made of leather, with gold and silver repoussé work representing a state horse with his official driver. Red-stone netsuke and gold figure slide.

1925 Pouch and Pipe-case. Made of leather, with ornamentation of Shichi-fukujin, or seven gods of good-luck, in gold and silver. Ivory netsuke, showing mythical personage and a dragon finely carved. By Morinaga.

1926 Pouch and Pipe-case. Made of leather, with gold ornament of dragon drawing a carriage and a sage fishing near the bank. By Shu-raku.

1927 Pouch and Pipe-case. Made of leather, with metal ornament of an armorer fixing his helmet, by Katsunori. Chased metal netsuke, by Tenmin.

1928 Pouch and Pipe-case. Made of leather, with carved ivory ornament, netsuke and chain cords. All are decorated with landscape, except the netsuke, which has a parrot resting on a frame inlaid with mother-of-pearl. Executed by Ikko.

1929 Pouch and Pipe-case. Made of leather, with gold open-work front ornament representing an eagle and flowers. The netsuke is a chased gold figure of a Buddhist disciple offering prayers, and the slide is of gold. All were made by the celebrated artist, Ichi-raku; 18th century.

1930 Pouch. Made of leather, with a finely executed front ornament in gold repoussé work representing birds, flowers and insects. Netsuke and slide were made by Ma-hiko.

1931 Pouch. Made of leather, with a metal ornament representing two heroes in combat, executed by Yoshi-aki. A netsuke of gold and ivory in a lion and peony design is attached.

1932 Pouch and Pipe-case. The pouch is of leather, with carved ivory ornament, and the pipe-case is of carved bamboo. Executed by Ikko.

1933 Pouch and Pipe-case. The pouch is made of carved black-wood; the pipe-case is of bamboo and is carved with long-legged figure.

1934 Pouch. Has gold front ornament by Naga-mune, and gold slide by Kauju. The netsuke has carp and boy in gold finely chased and carved.

1935 Pouch and Pipe-case. Made of leather, with richly chased and carved work representing peacock and peony, by Schi-raku, who also made the gold slide. The netsuke has chased gold peacock and peony mounted on carved ivory.

1936 Pouch and Pipe-case. Made of leather, with exquisitely chased and carved gold ornament, showing a demon exhibiting his strength before his two visitors; executed by Ritsamin. The carved wood and red stone netsuke is by Miwa, a talented sculptor of the 18th century.

1937 Pouch and Pipe-case. Made of leather, with chased and repoussé gold work representing a dragon holding a sacred jewel, by Iwamo Konkuan, and a gold slide by Ma-hiko. The gold netsuke shows a design of Jingo-Kogu and Ogin-tenno, who once conquered Corea.

1938 Pouch and Pipe-case. Made of leather, with repoussé metal-work representing a dragon and a sea queen, and also a back-plate. Executed by Cho-min at the age of 65 years. The netsuke is made of coral and ivory, and has an ivory slide attached.

1939 Pouch and Pipe-case. Made of leather. The pouch ornament is gold and represents pheasants and a peony in high relief. The netsuke is of ivory, and is carved with a figure holding a sake cup and a pine-tree finished artistically.

1940 Pouch and Pipe-case. Made of leather. The pouch ornament is a solid gold group of "three wine-tasters, or three great philosophers of China," by Ritsumin. The gold slide is by Shomin. The netsuke is of coral-stone on silver mounting.

1941 Pouch and Pipe-case. Made of leather. The pouch ornament is of gold and its design is from Chinese history: Kaushin and the impudent peasant. Kaushin was one of the three heroes of the Hau dynasty. When he was young he was very poor but ambitious. Rather than engage in a dispute with a bully in the market-place and thus sully his sword, he consented to crawl between the fellow's legs. He was afterward created a prince. The gold slide is by Ritsumin, and the netsuke is by Mitsutoshi.

1942 Pouch and Pipe-case. Made of leather called in-deu. The pouch ornament is of gold; its design represents a flute used in court dance "No," also masks and drums, and is finely executed. The slide likewise is of gold. Both of them are by Minkoku. The highly chased and carved gold netsuke has for decoration a temple-drum, and is by Ipposai Minkoku.

1943 Pouch and Pipe-case. The former is of leather, and the latter is of carved ivory. The front ornament on pouch represents Nio, or two mythical kings who are worshiped as evil-defying gods. Not signed, but the chasing is finely executed.

1944 Pouch and Pipe-case. The front ornament represents Benten and fisherman, and it is in gold exquisitely carved and chased by Minkoku. The hinged metal cord is by Shu-raku. The netsuke has Sage of Tatasago, or long-lived couple, in gold finely carved.

1945 Pouch and Pipe-case. The gold ornament was made by Ritsumin, and it represents a court noble dancing and two sitting figures. The gold netsuke has the mask Okina, by Katsu-nori. The slide is by Shu-raku. Close inspection requested.

1946 Pouch and Pipe-case. Made of leather. The gold ornament on the pouch represents a Chinese subject called chikurin-no-shichiken, or seven sages of bamboo groves; the front-piece is by Tomo-naga, and the back plate is by Shuraku. The gold slide is by Nobuhide. The netsuke, which is of solid gold, is by the famous chaser Hamano Shozui. The execution of all the metal-work will bear critical examination.

1947 Pouch and Pipe-case. The pouch ornament and slide are by Chokutei; the former represents a tiger and his rider, skilfully chased in gold and shakudo. The net-suke shows a dragon holding a sacred ball, carved in ivory by Minkoku.

1948 Pouch and Pipe-case. The pouch ornament is of metal, and represents Benkei trying to lift a large temple-bell; it was executed by Ritsumin. The slide is by Kuzui, a pupil of Shozui; 18th century. The gold net-suke is by Zinraku, and has a design of shinto, a priests' dance.

1949 Pouch and Pipe-case. The pouch is of leather, and its front ornament has gold figures, representing a court noble arresting a Buddhist priest, executed by Tomo-naga; 18th century. The pipe-case is of teakwood, and it is carved and incrusted with a decoration showing a meeting of three great Chinese sages, the chasing of which is by Ritsumin and the carving by Yoshi-nobu. The slide is of gold, and is carved with Kirini-Ho-o design.

1950 Pouch and Pipe-case. Made of leather. The pouch ornament is of gold, and represents a priest asleep at desk. Chased by Teikan; 19th century. Close inspection of this is invited. The netsuke has a gold ornament, representing a sleeping youth, mounted on an exquisitely carved ivory ring. The ojime, or slide, shows the moon rising at sea, and is of gold and coral.

1951 Pouch and Pipe-case. Made of dark-green leather. The pouch ornament is of solid gold, and represents Jimmu Tenno, or the Emperor Jimmu, who was the first humane sovereign of Japan. His accession to the throne was on February 11th, 660 B. C. The chasing was done by Toma-naga. The netsuke is of gold, and was made by Mori-naga; 18th century. The slide, also, is of gold,

1952 Pouch and Pipe-case. Made of antique kinkara leather. The gold ornament of the pouch illustrates a Buddhistic subject: two holy men, one of whom reads a prayer, and the other holds an incense burner, from which water is being created. The chasing is by Keimin, a talented artist of the 18th century. The gold netsuke has for decoration a tortoise and Toshitoku most delicately executed. By Minkoku; 18th century. Critical inspection of the chasing upon this article is requested.

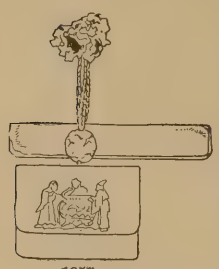
1953 Pouch and Pipe-case. Made of high-class in-deu leather. The pouch ornament is of solid gold, and its decoration illustrates a subject from early Chinese history: a divine personage taking a lost needle from the mouth of a sacred dragon. It was executed by Mitsuo. The netsuke is of gold, and illustrates a Buddhistic subject: two holy men offering prayers. It is most delicately chased in high relief and mounted on carved ivory button. By Haku-jitsu. The ojime, or slide, is of coral and gold, and has for decoration an exquisitely chased gold Ho-o, or bird of omen.

1954 Pouch and Pipe-case. Made of high quality kinkara leather. This set has throughout most wonderfully carved ivory ornamentations, of which a close examination is requested. The front piece has for design the seven gods of good-luck; the netsuke has the twelve zodiacal signs; the chain shows rakaus in their various attitudes, and the design on pipe represents saints offering prayers. The carvings are by Reusho, and the metalwork is by Mitsumori; 18th century.

1955 Pouch and Pipe-case. Made of valuable leather called shobugawa. A design illustrating a uwo-ni-kaidsushi, or collection of fish and sea-shells, is most skillfully carved upon the netsuke and the pouch ornament. Bears close inspection.

1956 Pouch and Pipe-case. Made of high-grade leather called kinkarakawa. The pouch ornament is of carved ivory, and illustrates various early Chinese historic subjects. The netsuke is decorated with carved ivory elephant and visitors, executed by Nobu-yoshi; 18th century. This set is one of the finest specimens of carved ivory work.

1957 Pouch and Pipe-case. Made of the skin called shiboinden. The gold clasp attached to the pouch has a design of the well-known subject called "The Three Wine-Tasters around the Sake Jar," representing Buddha, Laotze and Confucius, typifying the three creeds, Buddhism, Taouism and Confucianism; the idea being that although these creeds differ, they are the result of a common inspiration. The back plate in gold has a landscape design exquisitely engraved in flat finish. These clasps are signed with seal-mark, and probably are the work of the middle of 18th century. The netsuke has an incrustation of a dragon carved in mother-of-pearl on coral. The ojime, or slide, has a design of a carved dragon on a coral-ball. The metal-work ought to be closely inspected.



1957

1958 Pouch and Pipe-case. Made of an antique and valuable skin, called yodoyakawa. The name yodoya originated from an amateur collector, Yodoya Koan, who lived in Yedo and used to make special collections of skins as precious treasures. This sort is said to be quite rare and valuable. The gold clasp attached to the pouch represents the famous Buddhist subject called Ziu-roku-rakau, or sixteen disciples, mostly very thin and scantily clad, in various attitudes. The gold and silver back-plate has their names engraved with great perfection. By Teiko-kei-min, and signed; 18th century. The gold button, or netsuke, is mounted on an ivory ring of dragon form, which ring is profusely carved, and has the image of Shakamuni or Buddha, the founder of Buddhism, chased and carved with marvelous skill. This netsuke is by Issho-sai; 18th century. The slide, or ojime, is of gold in a pierced design of dragon. The covering coral-ball is also an exquisite specimen of metal chasing. All the metal work ought to be examined with a magnifying glass.

1958

JAPANESE PIPES

1959 Pipe (Kiseru). Silver. Has chrysanthemum flower designs, engraved or carved in relief.

1960 Pipe (Kiseru). Silver. Dragons and clouds carved in bold relief.

1961 Pipe (Kiseru). Silver. Carved and inlaid design of tigers, rocks and grasses, inlaid with gold and shakudo.

1962 Pipe (Kiseru). Silver, with bamboo center. Relief ornamentation, finely executed, of flying stork and turtles.

1963 Pipe (Kiseru). Silver. Carved with bold designs of tiger, monkey, etc.; bamboo center-piece.

1964 Pipe (Kiseru). Silver. Finely carved archaic designs; bamboo center-piece.

1965 Pipe (Kiseru). Silver. Chrysanthemum flowers and fan, engraved and carved in relief. Bears the Tycoon's crest.

1966 Pipe (Kiseru). Silver. Engraved dragon design, and inlaid with shakudo.

1967 Pipe (Kiseru). Shibuichi, with gold mouth-piece and bowl, and ivory center; neat ornamentation of floral design.

1968 Pipe (Kiseru). Silver. With floral crests in gold.

1969 Pipe (Kiseru). Solid gold. Exquisitely carved ornamentation, birds, animals and flowers; bamboo center-piece.

1970 Pipe (Kiseru). Silver and shakudo. Engraved and inlaid floral and crest designs, in gold, silver and copper.

1971 Pipe (Kiseru). Solid gold. Exquisite ornamentation of quail, grasses and flowers; bamboo center-piece.

1972 Pipe (Kiseru). Silver. Elaborate design of monkeys, foliage, blossoms, wasp's nest, etc., carved in bold relief; inlaying of gold, shakudo and copper.

1973 Pipe (Kiseru). Silver. Boldly wrought design of dragons and water.

1974 Pipe (Kiseru). Shibuichi and silver. Engraved chrysanthemum flower and garden birds; finely wrought in relief, in gold, silver and shakudo.

1975 Pipe (Kiseru). Solid gold. Artistically wrought; flowers and grasses beautifully carved in relief.

1976 Pipe (Kiseru). Silver. Carved in high relief with dog Foo, peonies, and other designs; gold inlaid. Signed, Masa-fusa.

1977 Pipe (Kiseru). Silver. Inlaid in gold, shibuichi and enamel; morning-glory, grasses and butterflies.

1978 Pipe (Kiseru). Nomikuchi (mouth-piece), and gankubi (tobacco bowl), made of gold, with flower and butterfly chased in high relief, in silver, shakudo and copper bronze. By Jitokusai, and signed.

1979 Pipe (Kiseru). Silver mounting. Bird and flower chased in high relief on silver. By Masa-hiro, and signed.

1980 Pipe (Kiseru). Silver. Has chased design representing Japanese fairy-tales called Urashima (the Rip Van Winkle of Japan) riding on the tortoise and rowing to the Ringu (dragon) palace. By Masa-mitsu, and signed.

1981 Pipe (Kiseru). Silver mounting. Plum-tree with rising moon, snow-ball and lap-dogs in gold and silver; chased in high relief. By Mitsu-haro, and signed.

1982 Pipe (Kiseru). Silver. A Chinese sage holding a cup of sake under a pine-tree, a water-fall, and a boy carrying hiotau (gourd holding sake); chased in gold and silver. By Yasu-hiro, and signed.

1983 Pipe (Kiseru). Silver mounting. Dragon-fly and butterfly, with lotus flowers chased in gold, silver and shakudo, in low relief. By Masantera, and signed.

1984 Pipe (Kiseru). Silver mounting. A kongara-doshi, with mask and bell, saying prayers, and Beukei (Yoshitsune's famous henchman) holding up heavy bell, chased in gold, iron and silver, in high relief. Joint work by To-bu and Tsu-ten-Yeizui, and signed.

1985 Pipe (Kiseru). Silver. Chasing in low relief, of maidsuru (flying storks). By Masi-nori, and signed.

1986 Pipe (Kiseru). Shibuichi and silver. Chased and incrusted in gold, silver and copper bronze; the design represents the seven wise men, called shichi-kenjin. Not signed.

1987 Pipe (Kiseru). Silver and bronze. With inlaid work of various mask designs in gold, silver and shakudo. By To-un-sai masi-haru, and signed.

1988 Pipe (Kiseru). Shibuichi. A Chinese sage and a tiger, chased in high relief. By Yoshi-naga, and signed.

1989 Pipe (Kiseru). Silver and shibuichi. Two figures, representing a monkey and a dog traveling through a mountain pathway; chased work of gold, silver and shakudo. By Ikkin, and signed.

1990 Pipe (Kiseru). Silver and shibuichi. Incrusted decoration of masks, in gold, silver and shakudo. By Ichajo, and signed.

1991 Pipe (Kiseru). Gold. Chased and inlaid design of storks and flowers in shakudo and silver on gold ground. By Ishiguro Masa-tsune, and signed.

1992 Pipe (Kiseru). Gold. Daikoku and Tositoku (two of the seven gods of good luck), inlaid in high relief on gold ground. Signed by Hide-aki.

1993 Pipe (Kiseru). Silver mounting. Nami-ni-koi (carp and waves) decoration. By Tsuchiya Masa-haru.

1994 Pipe (Kiseru). Gold mounting. Kiku and cho-kho (chrysanthemum and butterfly) design, inlaid and incrusted in gold and shakudo, in high relief. By Haru-aki, and signed.

1995 Pipe (Kiseru). Silver and shibuichi. Chinese sages and a cow, chased and inlaid in gold and silver. By Hide-kuni, and signed.

1996 Pipe (Kiseru). Gold mounting. Quails and grass, in high relief, in gold and shibuichi. By Haru-skira.

1997 Pipe (Kiseru). Gold mounting. Quails and grass, in chased and inlaid finish of gold and shakudo. By Ishiguro Masa-huro, and signed.

1998 Pipe (Kiseru). Gold mounting. Quails and flowers incrusted with gold and shakudo, in high relief. By Ishiguro Masa-tsune.

1999 Pipe (Kiseru). Silver and shakudo. Ho-wo (birds of omen) and grass and flower decoration in chased and inlaid work of gold and silver, in high relief. By Masa-haru.

2000 Pipe (Kiseru). Gold. An exquisite design of a Takasago couple, with tortoise and stork. This illustrates the "Ballad of the Spirit of the Pine-tree of Takasago," which symbolizes the perfect happiness in married life. A very choice piece. By Mitsu-taka.

2001 Pipe (Kiseru). Gold mounting. With butterflies dragon-flies and bees; chased and inlaid with gold and shakudo, in high relief. By Masa-mitsu.

2002 Pipe (Kiseru). Gold mounting. Chrysanthemum and butterfly in shakudo and silver on gold ground; heavily inlaid. By Kuni-chiki.

2003 Pipe (Kiseru). Gold. An elaborate design of cherry-tree and flying birds, in gold and silver inlaid and chased workmanship. A very fine specimen. By Haru-akira.

2003½ Pipe (Kiseru). Gold. Pheasant resting on rock, flying sparrow and plum-tree, in high relief; gold and shakudo. A very fine example. By Kuni-chika.

PIPE CASES

2004 Pipe-case. Ebony, with figures of a priest and a dragon in gold and silver, in relief.

2005 Pipe-case. Ivory; bird of Paradise and cherry blossom, carved in relief.

2006 Pipe-case. Bamboo; ornamented in relief with metals, stones, and enamels.

2007 Pipe-case. Bamboo; carved and inlaid work, in mother-of-pearl, coral, ivory, and Japanese stones; the design represents takeni-tora (association of the bamboo with tiger, signifying safety). By Ikko.

2008 Pipe-case. Black-wood (kokutan); carved decoration of shō-chiku-bai (pine, bamboo and plum-trees) emblematical of longevity, rectitude and sweetness, the plum-tree executed with great skill. By Yoshi-tsugu (the bronze artist), and Sai-kau-sanjo (the sculptor).

2009 Pipe-case. Ivory; carved decoration of congregation of rakau (Buddha's disciples) in their various attitudes. Specimen of fine carving. Not signed.

2010 Pipe-case. Ivory; the design represents the descent of a Buddhist saint, and a woman holding a hishaku (water-ladle), standing on a rock in the river. Signed Fuji-jioso.

2011 Pipe-case. Ivory; carved design of shichi-fukujin (seven gods of good luck), namely Bentei, Bishamon, Daikoku, Ebisu, Fakurokujin, and Hotei. Signed Torinsai Taka-yasu.

2012 Pipe-case. Ivory; represents a rakau (Buddhist disciple) holding aloft an incense burner, from the smoke of which a dragon is being created, in gold, chased in high relief, and inlaid in ivory. A very fine piece. Signed by Masa-yoshi (the metal-chaser). The ivory case is by Kane-toshi, and is signed.

2013 Pipe-case. Ivory; a meeting of Chinese sennin (sages) around a jar, in gold, chased in high relief, standing under a pine-tree carved in ivory background. The gold figures are by Ritsu-min, and the ivory by So-ju. Signed. A very fine piece.

2014 Pipe-case. Carved wood, with Chinese verses incrusted with silver inside the panels on both sides. Old piece. Not signed.

2015 Pipe-case. Natural bamboo; roosters and chickens, with flowers in ivory, jades and other stones, inlaid, carved and incrusted on bamboo background. Full of movement. By Ikko, and signed.

2016 Pipe-case. Natural bamboo. Represents a Chinese design known as Boto-ni-kara-shishi, illustrating the theory of the survival of the fittest. It means that of the cubs which fall to the ground amongst the peony plants, only the strongest succeed in rejoining their mother by climbing the rocks, and thus attain maturity. Carved and incrusted with gold, ivory, and corals, in high relief. A remarkable carving, and full of spirit. By Ikko, and signed.

2017 Pipe-case. Wood; decoration is a Japanese emperor, Ojin-tenno, receiving sacred balls or jewels from the dragon-king (Rinwo), carved and inlaid with corals, in high relief. A very fine specimen, and full of expression. By Masa-nawo, and signed.

JAPANESE

IVORY CARVINGS

SALE, SATURDAY AFTERNOON, APRIL 23D

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

JAPANESE IVORY CARVINGS.

2019 Pair of Tusks. Carved in bold relief to represent figure and landscape. A monkey is being carried away by a hawk, which attracts a huntsman; there are people in a field, a boy with fly-net, and a boating party. Signed by the artist. Base is of teak-wood with gold lacquer ornamentation. Height, 12¾ inches; diameter, 5⅛ inches.

2020 Ivory Tusk. Floral design in gold lacquer, and flowers, birds, and butterflies inlaid with amber, pearl, etc. Black lacquer base and stand. Height, complete, 14 inches; diameter, 7⅛ inches.

2021 Ivory Figures. Buddhist priest tries to drink water, while another attempts to prevent him. Signed Sheizan. End of 18th century.

2022 Ivory Group. Three Chinese heroes. By Toyu. 18th century.

2019

2023 Ivory Group. Kuge on horseback, accompanied by three retainers. By Chounsai. 18th century. A fine carving.

2024 Ivory Group. Chinese personages. Chorio offering shoe. By Ikkosai. 18th century.

2025 Ivory Carving. Street beggars playing shishimai. By Ziorin. 18th century.

2026 Ivory Carving. Kanshin crawling between the legs of a bully in the market-place, so as to avoid a row. A fine piece.

2027 Ivory Carving. A court noble trying to kill the mysterious female monster. By Tounsai. Beginning of 19th century.

2028 Ivory Figure. A masked dancer. By Giokkosai. 18th century.

2029 Ivory Carving. A sparrow and an old woman. By Toshitsugu. 19th century.

2030 Ivory Carving. Zinrojin and a young companion. By Naomitsu. 18th century.

2031 Ivory Group. Three demons hiding under a hat from a shower of rice. By Hikaku. 18th century.

2032 Ivory Carving. A young kusakari and a cow. By Masatsugu. 18th century.

2033 Ivory Group. Animals, etc., illustrating the twelve signs of the Zodiac. 18th century.

2034 Ivory Group. Demons at play. 18th century.

2034½ Ivory Carving. Chorio offering the sacred shoe to his master. By Tomochika, an eminent netsuke carver of the 18th century.

2035 Ivory Group. Three persons drinking sake. By Totosai. 18th century.

2036 Ivory Group. Beggars performing a kakubeizishi, or masked dance. By Ikkosai. 18th century.

2037 Ivory Carving. Kuanwu and Chohi, or two Chinese warriors. By Tomochika, an eminent carver of the 18th century.

2038 Ivory Shrine. Fudo, the god of fire, exquisitely chased in solid gold, stands on ivory base inside of the shrine. The carving on the shrine represents Ama-rio, or rain dragons, and is executed with great freedom ; the back of the shrine exhibits a design of lotus leaves, flowers, and pods, artistically carved. Height, 4½ inches. Signed Joshosai. End of 18th century.

2039 Ivory Shrine. Design is of dragons and Buddhistic emblems, very skillfully carved in high relief. Height, 5 inches. Signed, Hakujitsu. End of 18th century.

2040 Ivory Figure. Ho-seen-koo, a daughter of Ho-Tai ; she carries in her hand lotus flowers, which form her emblem. Height, 4 inches.

2041 Ivory Figure. A humorous man carries a lantern, and a frog is seen beneath one of his feet. An exquisite carving by Kazumichi. End of 18th century. Height, 3 inches.

2041

2042 Ivory Carving. Fisherman and his Boy. Unusually good specimen.

2043 Ivory Group. Mountaineers, carrying bundle of wood and fruits, etc. By Nori-yuki. Date, 1800–1850.

2044 Ivory Carving. A rakan seated on rock, holding incense burner on his left hand, from the smoke of which a dragon is being created. Signed Masanobu. 18th century.

2045 Ivory Carving. Hotei and his two young companions beating drum and playing with fans. Artist, Ko-rin-sai. Date, about 1850.

2046 Ivory Carving. Fisherman standing, with his oar and basket. Signed Gioku-Ju.

2047 Ivory Group. Young girls and boy playing with fish called Tako. Signed Masa-tsugu, 1800–1860.

2048 Ivory Carving. Hotei, or god of wealth, carrying two little boys. Not signed.

2049 Ivory Group. Three figures : Shoki, skeleton boy, and monkey. Not signed.

2050 Ivory Carving. Chinese warrior and two boys, carved in an artistic spirit. Full of movement. Signed, Shokiusai. Date, 1800–1860.

2051 Ivory Carving. Chinese philosopher with his stag, sitting on a rock. Signed Takazane. Date, 1800–1840.

2052 Ivory Carving. Group of goheikatsugi, or temple attendants to the Shinto priest, dressed in their sacred costumes. Signed, Toshi-tsugu. Date, 1800–1860.

2053 Ivory Carving. Group of Chinese professors reading a book to their young pupil. Not signed.

2054 Ivory Carving. Japanese warrior taking leave of his son. Signed, Masa-mitshi.

2055 Ivory Carving. Group of Chinese philosophers enjoying a cup of sake. Signed, Ono Minraku. Date, 1800–1860.

2056 Ivory Okimono. Representing Musashibo Benkei and Ushiwaka-maru. The fight between these two celebrated personages is a favorite subject with the artists of Japan. Signed, Masa-michi. Date, about 1810–1860.

2057 Ivory Carving. An elephant and little children playing around with flutes, drums, and bells. Signed, Masa-tashi. Date 1840–1870.

2058 Ivory Carving. Japanese Buddhist saint Kōbō-Daishi offering prayers at Cape Muroto, and a dragon appearing to disturb him. Not signed. Old specimen of carving.

2059 Ivory Carving. Group of three figures: a mother and two children. Not signed.

2061

2060 Ivory Carving. Group of three figures, representing two Tengu (or mythical creatures, supposed to inhabit lonely mountains and forests) and a Japanese warrior fighting. Not signed, but fine old carving.

2061 Ivory Carving. Standing figure of woman dressed in Buddhist costume, carrying a basket with fish. Very graceful example of ivory carving. Signed, Tokusai. Date, about 1800.

2062 Ivory Carving. A group of figures, representing the three wine-tasters, Buddha, Laotze, and Confucius, typify three beliefs—Buddhism, Taoism, and Confucianism. The idea is that, although their beliefs differ in form, they are the result of a common inspiration. Signed Carved by To-un-he. Date attributed, 1800–1860.

2063 Ivory Carving. A wood-chopper and his boy with their hatchets or axes, basket, and lunch-box. Carved in most skillful manner. Signed, Ipposai.

2064 Ivory Carving. Group of figures representing a Chinese lady with her young attendant and a Japanese nobleman playing on a biwa (musical instrument). Not signed.

2065 Ivory Carving. Group of two soldiers, with their ancient armors and with drawn swords.

2066 Ivory Carving. A court noble and Buddhist priest. Not signed.

2067 Ivory Carving. Buddhist priest and a kuge (court noble). Remarkably executed piece of carving. Signed, Shiwamura Toshi-tsugu. Date, 1810–1860.

2068 Ivory Group. Set of 5 carvings, namely, 3 figures, 1 table, and 1 chair. The subject is taken from Chinese history: the emperor Sho-retsu proposing a secret alliance with the celebrated warriors Kuanwoo and Chohi, at the Garden of Peaches, To-yen. Sho-retsu reigned A.D. 875. Signed, Chikuyosai Tomochika. Date attributed, 1800–1860.

2069 Ivory Carving. Representing ancient Chinese warrior riding on a kara-shishi (Chinese lion). Good carving, full of spirit. Not signed.

2070 Ivory Carving. Jurojin, or god of longevity, and tortoise. Bears seal stamp of Gioku-minsai.

2071 Ivory Carving. Ascending carp and children at play Signed, "Carved by To-unhé."

2072 Ivory Carving. Ivory carving, of legendary subject: a warrior with his drawn sword trying to kill a dragon.

2073 Ivory Carving. Empress Jinko-Kogu on horseback and a warrior. The chief legend connected with this famous empress is that of her conquest of Korea. She ruled over Japan, A.D. 201–269. The piece has the seal mark of Shin-yo-sai. Date, 19th century.

2074 Ivory Carving. Giant elephant and group of persons at a musical play, on and around the big animal. An exquisite specimen of solid carving. Signed, Toyosai Mitsu-chika. Date, 1800–1860.

2075 Ivory Carving. Representing two rival lovers meeting on a rock, a subject taken from Japanese historic romance. The seal-mark bears the Japanese character, Nakao. Carved by Koyosai Nobu-chika. Date, 18th century.

2076 Ivory Carving. Kongara-doshi (Japanese Buddhistic saint), standing on a rock. Not signed, but it is an old specimen of skillful carving, probably work of 17th century.

2077 Ivory Carving. A warrior, trampled by a powerful antagonist, trying to throw the goban (checker-board) at him. The carving is full of expression. Signed, Hoyusai.

2078 Ivory Carving. Representing the Yama-bushi (a sect of religionists or of Shingon, who practice divination and fortune-telling) combating with powerful soldiers. The piece is not signed, but is one of the best carvings in the collection, full of vigorous expression.

2079 Ivory Group. Set of 4 figures, representing a royal promenade of a Chinese court lady, accompanied by two bearers of long-handled royal fans and one boy carrying a basketful of fruits. Signed, Sho-kin-sai. Date, 1800–1860.

2080 Ivory Carving (Okimono). The subject illustrates a Japanese historical incident: under Uji bridge, the famous warrior Gen-sammi Yorimasa and his followers, while passing, meet enemy, who attempts to make an attack on the party, and failing in his plan receives an arrow wound from one of the warrior's followers. The event occurred A.D. 1180. The piece bears the signature of sculptor, Shin-kei. Date, 1800–1860.

NETSUKES.

2081 Ivory Netsuke. God of longevity, or Toshitoku holding sacred jewel.

2082 Ivory Netsuke. An old man being shampooed. Signed, Tomo-chika. Date, about 1800.

2083 Ivory Netsuke. A man sharpening a kama, a knife used in cutting grass or rice plants. Signed, Rio-ichi. Date, about 1860.

2084 Ivory Netsuke. An angry wild boar.

2085 Ivory Netsuke. Group of dancing children with their masks on. By Ono-Rioraku. Date, 1860.

2086 Ivory Netsuke. A man attacking a tiger.

2087 Ivory Netsuke. Group of blind men quarreling, and a woman with her child. By Ono Masa-tami. Date, about 1850.

2088 Ivory Netsuke. Emma-O (Buddhist disciple) seizing a demon. Wood-carving.

2089 Ivory Netsuke. A doctor and his wife in ancient costumes. Carved. By Cho-kei-sai. Date, 1800.

2090 Ivory Netsuke. A Chinese boy playing with tortoise. Carved. By Minkoku. Date, 1800.

2091 Ivory Netsuke. A cow lying down. Excellent piece. By the great sculptor, Tomo-tada. Date, about 1800.

2092 Ivory Netsuke. A cow nursing a young one. Very fine and characteristic piece of carving. By Tomo-tada. Date, 1800.

2093 Ivory Netsuke. A cat playing with a ball.

2094 Ivory Netsuke. Two Chinese figures. By Masatoshi. Date, 1800.

2095 Ivory Netsuke. A tiger with young one. By Tomo-tada. Date, 1800.

2096 Ivory Netsuke. A Chinese warrior. By Hongo. Date, 1800–1850.

2097 Ivory Netsuke. A kuge (court noble) and old man. By Shugiokusai. Date, 1800–1820.

2098 Ivory Netsuke. A man with dagger and a cow. By Anraku. Date, 1800.

2099 Ivory Netsuke. A Buddhist priest fighting with two warriors. By Ho-unsai. Date, 1800–1850.

2100 Ivory Netsuke. Benteu, holding sacred jewel and fan.

2101 Ivory Netsuke. Toshitoku and his favorite stork.

2102 Ivory Netsuke. A Chinese family in their ancient costumes. By Riomin, a skillful sculptor of this century.

2103 Ivory Netsuke. A tiger resting.

2104 Ivory Netsuke. A Chinese warrior on horseback. By Nagamitsu. Date, about 1800.

2105 Ivory Netsuke. A Japanese poet, one of the bards of the Hyaku-nin Is-shu, or "Century of Poets."

2106 Ivory Netsuke. A cow, carved in wood. By Yasa-masa. Date, 1810.

2107 Two Netsukes. A sandal repairer, by Shunko; and boy seated on a rock, by Nobuyoshi. 18th century.

2108 Netsuke. Pair of roosters and a dust-pan. By Tomochita. 18th century.

2109 Two Netsukes. Monkey pulling an old man's ear, by Minko; and a collection of fish, by Masahiro. 18th century.

2110 Two Netsukes. Boy with a mask, by Horin; and man making a rice dumpling, by Ikkosai. 19th century.

2111 Two Netsukes. Lion and a peony, by Kagetoshi; and a poetess and a screen, by Korinsai. 19th century.

2112 Two Netsukes. Two boys around a basin, by Nagazane; and a celebrated general, Kato Kiyomasa, attacking a wild tiger, by Kogioksai. End of 18th century.

2113 Two Netsukes. A clam shell, inside of which is a Chinese palace with numerous figures minutely carved; and Shojo and his sake jar. By Dosho. 18th century.

2114 Two Netsukes. A rakan holding his sacred incense-bowl, and a dragon, by Ikkosai; and a badger at his meal, by Ikko. 18th century.

2115 Two Netsukes. A country family at work, by Toun; and Kaushin crawling between a bully's legs for sake of peace, by Nori-shige. 18th century.

2116 Two Netsukes. A man at play, by Shigemasa ; and court lady and attendants, by Minkoku. 18th century.

2117 Two Netsukes. Blind man lifting heavy weight, by Tomochika ; and a demon on a drum, by Kikuchika. 18th century.

2118 Two Netsukes. Yebisu and tai fish, by Ikko ; and group of actors in a ferry-boat. 18th century.

2119 Two Netsukes. A group of travelers in a ferry-boat. A noble and his wife. By To-unsai. 19th century.

2120 Two Netsukes. Group of animals, representing the signs of the Zodiac, by Kinriosai ; and Chinese warriors in combat, carved around the ivory slide, by Hatchiku. 18th century.

2121 Ivory Netsuke. Emma putting his saber through a hat, under which a demon hides. By Hidemasa. 18th century.

2122 Ivory Netsuke. Two mythical personages wrestling. By Jiukei. 18th century.

2123 Ivory Netsuke. Group of three Chinese personages. By Giokuhosai. 18th century.

2124 Two Netsukes. Two boys after fruit ; and collection of sea shells. By Giokuhosai. 18th century.

2125 Two Netsukes. Two wild boars, by Raumin ; and an eagle holding a fox, by Tomochika. 18th century.

2126 Two Netsukes. Group of animals, showing the signs of the Zodiac, by Giokuhosai ; and collection of Buddhistic treasures. 18th century.

2127 Two Netsukes. A monkey riding on a gourd, by Masahiro ; and a rooster and millet. 18th century.

2128 Netsuke. A demon surprised. By Issai. 18th century.

2129 Netsuke. Hotei and children at play. 19th century.

2130 Netsuke. Takasago couple. By Ikkosai. 18th century.

2131 Two Netsukes. Two rabbits, and group of a lion and two bears. By Tomochika. 18th century.

2132 Two Netsukes. A dog at play, by Shunkosia ; and a wolf and a monkey. 18th century.

2133 Two Netsukes. Group of two monkeys, by Togioku ; and a dog, by Waraku. 18th century.

2134 Two Netsukes. A monkey hunting a flea, by Ranichi ; and a priest and Mokugio. 18th century.

2135 Two Netsukes. Mother and children, by Minkoku; and a boy on a cow's back, and a driver. 18th century.

2136 Two Netsukes. Group of three figures on horseback, and two soldiers killing a deer. 18th century.

2137 Two Netsukes. An old man and a goat, and a couple of ancient Chinese nobles. 18th century.

2138 Two Netsukes. Country mansion by a river, by Kagetoshi; and group of three figures on a boat. 18th century.

2139 Two Netsukes. Lion and a boy, and a man at table. 18th century.

2142

2140 Two Netsukes. A Nio and his straw sandal, and Daruma and two boys.

2141 Two Netsukes. Two demons after fish, and an angel and a drum. By Genriosai. 18th century.

2142 Three Netsukes. A Shinto priest and his son, a wood-chopper and his wife, by Jorin; and Sarumawashi and his monkey, by Kozan. 18th century.

2143 Two Netsukes. Boys at a water jar, and monkey on a stag's back.

2144 Two Netsukes. Students at play, and demons and a chaldron.

2145 Two Netsukes. A No dancer, by Genriosai; 18th century; and a rakan, or holy man.

2147

2146 Two Netsukes. A tiger, by Hakurin; 18th century; and a man with spectacles.

2147 Two Netsukes. The roaring tiger, by Otomitsu; 18th century; and a man on deer.

2148 Two Netsukes. Coiling dragons, by Tomochika; 18th century.

2149 Two Netsukes. Two deer, and a traveling beggar.

2150 Three Netsukes. Mask of Okame, by Rinmin; mask of Okame, by Kosai, 19th century; and mask of Okina.

2151 Two Netsukes. Collection of eight masks, and collection of six masks.

2152 Two Netsukes. Collection of seven masks, and collection of twelve masks. By Haku-unsai. 19th century.

2153 Two Netsukes. Collection of five masks, and collection of six masks. By Haku-unsai. 19th century.

2154 Two Netsukes. Collection of seven masks. By Kikugawa. 18th century. Collection of two masks, and toys. By Haku-unsai. 19th century.

2155 Netsuke. A father and his son playing Go. Signed Norishige. 18th century.

2156 Two Netsukes. A boy, and a treasure bag incrusted with mother-of-pearl and metals; and a blind man lifting heavy weight. By Tomochika. 18th century.

2157 Two Netsukes. A demon carrying a bag, inside of which a small house is carved; and a boy carrying a basket. By Minkoku. 18th century.

2158 Two Netsukes. An old man carrying a bundle, and a monkey on a pine-tree.

2159 Two Netsukes. A tiger. 18th century. Collection of fish.

2160 Two Netsukes. A monkey on a pine-tree, and a cook preparing kamaboko. By Takamasa. 18th century.

2161 Two Netsukes. Emma and demons, and a Chinese professor and his student. By Minkoku. 18th century.

2163

2162 Two Netsukes. A monkey with his fore hands at his ears, and two dogs.

2163 Two Netsukes. A rooster, by Knaigiokusai; and two dogs at play, by Morinaga. 19th century.

2164 Netsuke. A collection of fish and seashells. By Seichoku.

2165 Two Netsukes. Rooster on drum, from which two chickens are coming forth, by Shuraku; and one in form of dispatch box, inlaid with mother-of-pearl, by Hozintsu. 19th century.

2166 Two Netsukes. A frog on a lotus-leaf. Round form, carved with Zurojin on stork's back.

2167 Two Netsukes. Travelers in ferry-boat, chased in gold and inlaid in ivory; and a rakan, chased in bronze and mounted in ivory button.

2168 Two Netsukes. Grass and grasshopper; chased in gold and mounted in carved ivory button. Dragon and waves; carved and pierced in ivory button. By Kogiokusai. 19th century.

2169 Two Netsukes. Group of costumed rabbits at prayers; chased on bronze, in gold and silver, and mounted on ivory carving. A woman driving away a demon by throwing beans at him; carved in gold. By Giokurin.

2170 Netsuke. A mythical personage with sacred fire-ball; carved in ivory, mounted on iron, and incased in blue-stone.

2171 Netsuke. Kirin; carved and chased in gold; incased in black carved wood.

2172 Netsuke. Collection of precious objects; carved in ivory and incrusted with coral.

2173 Netsuke. Carved figure, in black and coral stone.

2174 Netsuke. Lacquered figures on coral stone.

NETSUKES (CARVED WOOD).

2175 Two Netsukes (Carved Wood). A demon and his hat, 18th century; and a bee-hive.

2176 Two Netsukes (Carved Wood). A sennin and a cow; and cat and octopus at war. 17th century.

2177 Netsuke (Wood). Coiling snake. 17th century.

2178 Two Netsukes. Rooster on drum; by Tomokazu; 18th century; a rare specimen. A gourd, carved with lion and peony.

2179 Netsuke. Shape of a bottle. Carved with Tokugawa's crest and a dragon, and has ivory stopper attached. Executed by Kozan at the age of sixty-five years. 18th century.

2180 Hotei. Carved and lacquered in tsuishu or cinnabar style. Rare and fine piece. 18th century.

2181 Group of five Monkeys. Carved in wood. By Shuo. 19th century.

MINIATURE MASKS.

2182 Two Miniature Masks. One by Deme-Uman, a celebrated master of the 17th century, and the other by Hidemasa, 18th century. Very rare.

2183 Two Miniature Masks. One of Okame by Shukoko, and the other by Shumin. 18th century.

2184 Miniature Mask. (Hannia.) 17th century.

2185 Group of nine Masks. 18th century.

2186 Group of eight Masks. 18th century.

2187 Group of nine Masks. Beginning of 19th century.

2188 Two Miniature Masks. 17th century.

2189 Two Miniature Masks. 19th century.

2190 Group of five Turtles. 18th century. A very rare specimen.

2191 Wood Carving. A mask carver at work. By Miwa, a celebrated sculptor of the 18th century.

2192 Wood Carving. An elephant and boys. By Minkoku. 18th century.

2193 Wood Carving. A female wood-carrier and a cow. By Teigetsu. 18th century. Rare specimen.

2194 Wood Carving. Gama sennin and a toad. By Tadanabu. 18th century.

IVORY PIPE-CASES.

2195 Ivory Pipe-Case. Carved ornamentation, a fishmonger resting. By Omin. Date, 19th century.

2196 Ivory Pipe-Case. A hunter and his hound. Carved by Yashu. Date, 19th century.

2197 Ivory Pipe-Case. Carved ornamentation, a messenger in ancient costume.

2198 Ivory Pipe-Case. Carved ornamentation representing a carpenter sawing the nose of Tenguno-men. Signed, Kawamoto.

2199 Ivory Pipe-Case. Carved design representing Buddhist rakan (disciple) and his demon servant. Not signed. A fine specimen.

2200 Ivory Pipe-Case. Carved ornamentation representing Daikoku playing with mice. By Konan. Date, about 1840.

2201 Ivory Pipe-Case. Carved with scene representing two Japanese warriors fighting with spear and bow and arrows. Full of movement. By Ogioku. Date, about 1840.

2202 Carved Ivory Pipe-Case. Kato Kiyomasa, the famous Japanese invader of Corea, in the 16th century, slaying a tiger, after the beast had bitten his hand. Signed, Kikugawa Masamitsu. A fine carving. Date, 1800—1850.

2203 Carved Ivory Pipe-Case. A yamabushi or Shingon sect priest, reading a dispatch, while his enemy listens. Signed, Seisai. Dated, 1800–1840.

2204 Carved Ivory Pipe-Case. A gathering of Chinese philosophers and artists, and Chinese verses. By Sen-rei. 19th century.

MISCELLANEOUS.

2205 Ivory Case for Tea Jar. Finely colored and polished. 18th century (beginning).

2206 Ivory Natsume, or Tea Jar. Beautiful patina. Lacquered crest of Kiri, in gold. 18th century.

2207 Gold Shrine. Nashiji lacquered. Has three carved images (Fudo and his worshipers). The inside of the shrine is exquisitely lacquered with Buddhist emblems, lotus flowers, etc. 17th century.

2208 Gold Shrine. Smaller. Has solid gold chased image of eight-handed Kuannon seated on lotus flowers. 17th century.

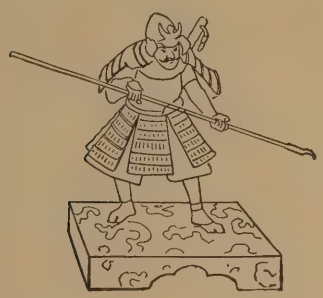
2209 Bronze Rack. Representing monkey stretching up his hands and sitting on a leaf.

2210 Incense Box. Carved in wood; representing Hotei appearing from his bag. Artistically executed and full of expression. Signed, Itsumin. 18th century (end).

2210

2211 Perfume Box. Made of bronze called sahari, which is highly esteemed among the tea-club (Chanoyu) members in Japan on account of rarity and beauty of its patina. Height, 1¼ inches, including cover; diameter, 2⅛ inches. Date, 16th century.

2212 Gong (Dora). Made of antique bronze. Generally used in Buddhist churches both in Japan and China; it has a soft, long, lasting sound, being made of bronze of high grade. Diameter, 8⅛ inches. Date, 15–16th century.



INROS

(MEDICINE BOXES)

AND

LACQUERS

SALE, MONDAY AFTERNOON, APRIL 25TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

INROS, OR MEDICINE BOXES

2213 Inro. Ivory, ornamented with carving of pine grove, mountain scenery, etc. Carved wood mask for netsuke, silver slide.

2214 Inro. Silver, with outer case of iron; open-work design (amariu) and damascened ornamentation.

2215 Inro. Carved wood, with designs of various seal characters carved on jades and Kakutan wood; it has a pattern of wicker-work finely carved, bearing the signature of the artist, Do-Raku-sai Nobu-uji. The netsuke is of carved ivory, and represents a group of claws. Date, 18th century.

2216 Inro. Gold lacquer, with cherry-tree and blossoms in relief. Date, early part of 18th century.

2217 Inro. Black lacquer, design of locks and keys on both sides in mother-of-pearl, skilfully inlaid, and with heavy gold ornamentation, bearing the signature of Kaji Kawa, the founder of his school, 17th century (latter part). Coral netsuke, turquoise slide.

2218 Inro. Black lacquer, design represents a dam in mother-of-pearl and lead skilfully inlaid, made after the style of Korin. The netsuke is a carved ivory cuttle-fish on lotus-leaf.

2219 Inro. Carved wood, inlaid with shibayama work; on one side the symbol Jin (long life) inlaid, and on other side butterflies. Netsuke designed by Hana-busa Itcho, and carved by Kozan.

2220 Inro. Natural wood; on one side, in lead, a deer; and on the other, in pottery, a Chinese professor; both inlaid in a most artistic manner. Netsuke in same work as the inro, after the style of the great artist Ritsuo; metal slide, incrusted with jewels. Date, 17th century.

2221 Inro. Gold lacquer; in miniature; turtle design, with coral inlaying.

2222 Inro. Gold lacquer; peacock and peahen decoration, and cherry trees inlaid with mother-of-pearl. Netsuke of ivory, carved head of shishi (lion's head); agate ojime, with signature "Jo-Ka."

2223 Inro. Red lacquer; crow and magnolia decoration, with gold and pearl inlaying, finished in artistic style.

2224 Inro. Shippo (cloisonné enamel) work on black lacquer, with lilies in panel very minutely inlaid with fine wirework. Old iron helmet netsuke; ivory slide. Date, end of 18th century.

2225 Inro. Gold nasiji, with chrysanthemum flowers on both sides. Gold lacquer netsuke decorated with horses and cherry tree. By the artist Kwan sho-sai. Solid gold ojime (slide), with howo bird carving. Date, 18th century.

2226 Inro. Gold lacquer; decoration is of plum blossom and tree on both sides. Carved wood netsuke in shape of clam, showing a house finely carved inside the shell. Date, end of 17th century.

2227 Inro. Black lacquer, with decoration of umiya (arrows), kabuts (helmets), and umi (bow), in red lacquer and heavy gold, highly finished. The netsuke is of zokoku carving, in shape of a lion. Date, 18th century.

2228 Inro. Gold lacquer; carved wood netsuke (tiger), and enamel ojime (slide), bearing the signature of Ho-Kio Korin.

2229 Inro. Black lacquer, decorated with old temple building in gold and red lacquer on both sides. The netsuke is of carved wood in shape of onigawara (ornamental tile), having signature Ran-ko engraved; metal slide.

2230 Inro. Steel-colored lacquer, decorated with various crests; bears the signature Mioe-kwaisha Kwansai; has inside case. The netsuke is a lacquered and carved piece in frog design; carved slide; Bun-sei period, 1818–1833.

2231 Inro. Bronze, with inside case in four sections; design of Toshitoku (god of longevity) on one side, and Japanese character "Jin" (long life) on the other, in open work; has the seal mark Yasuchika. Date, 18th century. The netsuke is a carved ivory monkey; slide is of amber.

2232 Inro. Black lacquer; decorated with a Japanese sheep's-head fish and shells, inlaid with pearls and porcelain. Lacquered netsuke; stone slide.

2233 Inro. Iron, decorated with botan flowers (peony) and butterflies in heavy gold, shakudo, and silver. Lacquered netsuke bearing the signatures of Sho-zan and Shibayama; stone slide.

2234 Inro. Lacquered ; has a carved figure of a Chinese professor. Carved wood figure netsuke, with coral attached ; slide of gold stone. Date, 18th century.

2235 Inro. Lacquered ; inlaid decoration of saru-kiku (chrysanthemums) in finely carved pearls on one side, and rooster on the other; the inside rims have engraved designs, and the bottom bears the signature Kio-hei. The netsuke is of gold lacquer, with fine decoration of pines and storks ; the slide is of gold. Date, 18th century.

2236 Inro. Gold hirame nasiji lacquer ; decorated with quails and chrysanthemums, and bears the signature of Kaji-kawa. Ivory and coral netsuke ; metal slide. Date, 18th century (early part).

2237 Inro. Gold lacquer, made after the style of Korin. Porcelain netsuke showing pine cone with trees ; gold slide. Date, 18th century.

2238 Inro. Red lacquer ; decorated with bears and pines in gold on red lacquer. Ivory netsuke, showing a group of two figures and lion. Date, 18th century.

2239 Inro. Gold lacquer ; decorated with monkey on one tree and birds on another. Ivory netsuke ; cloisonné slide.

2240 Inro. Tsuishu (carved red lacquer) ; design, a landscape minutely carved by Kurokawa Masahide of Kiyo (Nagasaki). The netsuke is an ivory carving of figures passing over a bridge, by Kwaigioku-sai and Masa-tsugu. Both the inro and the netsuke are excellent works of these famous artists.

2241 Inro. Black lacquer, with fan design in gold ; inside finish is of fine gold lacquer called Fundame, a very high quality. Netsuke of carved ivory, by Sho-unsai.

2242 Inro. Gold lacquer on black and brown ground, with decoration of waves and rocks below the overhanging cloud, finely executed in flat gold leaves. The inside case has five sections decorated with weeping willow trees. The netsuke is of carved wood ; slide of agate.

2243 Inro. Carved wood, decorated with birds resting on trees, and inlaid with pearls and jades. Ivory netsuke and slide.

2244 Inro. Black lacquer, decorated with fish on both sides, and inlaid with mother-of-pearl in sea-weed design. Tsuishu lacquered netsuke ; carved ivory slide.

2245 Inro. Wood, having five small chests of drawers inside, and inlaid metal ornamentation of masks. Carved wood mask netsuke ; bronze slide.

2246 Inro. Brown lacquer, in single section, representing a box with hinges and lock. Carved ivory netsuke, by Jingioku; excellent carving of figure; cloisonné enamel slide.

2247 Inro. Gold lacquer, decorated with storks and eagle. Carved wood netsuke, figure holding a piece of coral; metal ojime (slide).

2248 Inro. Black lacquer, decorated with wild boar and pine trees in gold and silver. Carved wood netsuke; ivory slide, representing lotus with moving seeds.

2249 Inro. Black lacquer, decorated with a number of monkeys in different attitudes. Carved wood netsuke; ivory slide (rabbit).

2250 Inro. Black lacquer, decorated with howo birds resting on tree, finished in heavy gold. Carved ivory netsuke of storks and pine-trees design, and bearing the signature, Gioku Sinsai; ivory slide.

2251 Inro. Black lacquer, decorated with temple drum and rooster, inlaid with mother-of-pearl and gold ornamentation, bearing in gold letters the signature of Hayashi To-ho at the age of eighty years. Ivory netsuke; red stone slide.

2252 Inro. Gold lacquer; the decoration is an elephant in exquisitely carved mother-of-pearl, with red lacquer ornamented saddle and small stooping figure on the back; inro bears the signature of Riu-hei, in gold letters. Ivory netsuke with figure and fish; has the signature Ho-Gioku on the bottom. Slide of carved and inlaid ivory.

2253 Inro. Gold lacquer in one section; decoration of Cha-no-yu dogu (tea ceremonial utensils), painted very skilfully. Tsuishu carved netsuke, showing fox resting on round stand; gold stone slide. Date, 18th century.

2254 Inro. Black lacquer, decorated with pine-tree and shemi (summer-worm) in inlaid work, and made by Tsuchida Soyetsu at the age of seventy-eight years. Carved nut netsuke; ivory slide. Date, 17th century.

2255 Box, inlaid with various stones, jewels, and shells, and executed with great care on peculiar wood. A rare specimen of this kind.

2256 Inro, or medicine box, in natural wood, inlaid with ivory and mother-of-pearl; lacquered netsuke and ivory slide. Inro by Ho-Rin.

2257 Inro. In nashiji lacquer; fans in gold and shu (imperial red) lacquer, decorated on both sides, the subject signifying emblem of happiness and long life. By Jo-ka-sai. 17th century.

2258 Inro. In gold lacquer, decorated with kaya grass and mikatsuki, or half moon, in silver, the inside finished in the style called heijim (flat gold grains) lacquer. Netsuke made of tuishu lacquer, has coral ojime. Early 18th century.

2259 Inro. In gold lacquer, decorated with dragon rising from cloud, in metal inlaid work; the netsuke carved with dragon and cloud, and the ojime made of open-work gold. Inro by Jo-sen-sai, and metal work by Mitsu-toshi.

2260 Inro. In gold lacquer, decorated with dragon in silver and black lacquer. Netsuke, a group of masks, and the ojime a horse in iron and gold, and is the work of Tomo-nobu.

2261 Inro. In black lacquer, decorated with a country house incrusted in mother-of-pearl and raised powdered gold lacquer. Work of Tsu-chida Soyetsu, an artist in lacquer of the first rank, pupil of Koyetsu. Date, 17th century. Has bronze netsuke and slide attached.

2262 Inro. In lacquer incrusted with mother-of-pearl, finished in the style called raden lacquer, or incrustation of mother-of-pearl, which is inlaid smoothly and level with the surface of the lacquer. The interior decorated with Tanzaku and Shikishi (special papers used for writing verses). Rare specimen. Signed by Kin-koku, with seal mark. The netsuke, which is carved with asa-gawo (morning glory), with silver butterfly inlaid, made by Giokuho-sai.

2263 Inro. Decorated with carved figure of Buddhist disciple and tiger, in carved and lacquered wood. Ivory netsuke.

2264 Inro. In gold lacquer, decorated with peacocks and peony in raised gold and mother-of-pearl. Signed Jo-ka, with seal mark. Netsuke and ojime attached.

2265 Inro. In black lacquer, decorated with peony and dog Foo in raised gold and mother-of-pearl. With netsuke and slide.

2266 Inro. In black lacquer; decoration, dragon-flies and butterflies in raised gold and red lacquer. The netsuke made of cinnabar lacquer.

2267 Inro. In gold lacquer; decoration, landscape with maple and pine trees in raised gold, with fine nashiji lacquer inside. The netsuke made of ivory carved with squirrel and grapes. Not signed, but fine piece.

2268 Inro. In black lacquer, with carved wood netsuke and metal slide. The decoration of inro is landscape and moon, of very refined execution; fine nashiji interior. By Koma-Korin of school of Koma, 17th century.

2269 Inro. In gold lacquer. The decoration, Mount Fuji and rising dragon in gold powdered lacquer, and silver grains covering top of Fuji. A fine piece of the work by Koma-Kwansai, a lacquer artist of talent. End of 18th century. Has metal work netsuke and slide.

2270 Inro. In gold lacquer. The decoration, a studio, screen, flower stand, writing brush and ink-stone in raised gold lacquer and tsuishu finish, on powdered gold lacquer ground. Signed by Yasu-nari. Netsuke and slide attached.

2271 Inro. In Makiye gold lacquer. The decoration, storks in various flying attitudes, lacquered in black and silver powdered lacquers on delicately traced grounds of pine trees. One of the authentic works of the great artist in lacquer, Koma-Kinhaku, the founder of Koma school. Date, early 17th century. With netsuke carved with monkey and mushroom in wood and stone, slide attached.

2272 Inro. Small size. The decoration is chrysanthemums in gold and mother-of-pearl on fine powdered gold lacquer. Signed Kakosai. Has ivory carved netsuke and stone slide.

2273 Inro. With carved wood netsuke and metal slide. The inro has the outer case decorated with flat incrustations of mother-of-pearl and chrysanthemums in finely traced gold.

2274 Inro. In gold lacquer, with ivory netsuke and slide. Inro decorated with cherry flowers in raised gold lacquer and silver. Signed Kaji-kawa. Netsuke by Masa-tomo.

2275 Inro. In Tsuikoku lacquer on Tsuishu background, with carved and lacquered wood netsuke and yeiraku porcelain slide. Inro decorated with landscape. Signed Cho-kwan.

2276 Inro. Inro in Tsuishu lacquer, with Tsuishu netsuke and lacquer slide. The inro is decorated with chrysanthemums in various stages of bloom. An exquisite specimen of cinnabar lacquer. Netsuke by Yo-sei.

2277 Inro. In bronze, decorated with birds and dragon-fly. Signed Masa-mitsu. Bronze netsuke.

2278 Inro. In gold lacquer, with ivory netsuke and slide. Decoration of inro, Shoki, or the guardian of temple, seizing Oni (demon), incrusted in shakudo with gold, silver and red bronze finishing, on raised gold lacquer ground. Signed Bai-riu. Netsuke by Yei-ko.

2279 Inro. In gold lacquer, with wood netsuke incrusted with Kiri crest in gold and coral slide. The inro decorated with landscape and with waterfall scenery, delicately executed in fine raised gold lacquer. Signed Kaji-Kawa.

2280 Inro. In bronze and shibuichi, in double case, with metal netsuke and slide. The inro inlaid with Toshitoku (god of longevity) riding on his favorite bird Tsuru, in shakudo and gold.

2281 Inro. In Nashiji gold lacquer, with lacquer and carved wood, netsuke and cinnabar slide. Inro decorated with storks in silver and black lacquer on Nashiji background. An old and fine piece. Signed Koma Kinhaku.

2282 Inro. In ivory, with pipe case and carved wood slide. Inro decorated with carved dragons among cloud and waves.

2283 Inro. In Nashiji lacquer, with ivory netsuke and stone slide; inro decorated with peacock exquisitely finished in raised gold lacquer and inlaid with fine pieces of mother-of-pearl on Nashiji lacquer background. The design of peacock is from the work of celebrated artist Ho-gau Yeisen and signed. Inro by Kan-sho-sai.

2284 Inro. In black and gold lacquer, with outer case of cinnabar lacquer, netsuke and jewel inlaid gold slide. Inro is decorated with roosters and chickens, delicately lacquered on black polished lacquer, the outer case decorated with maple leaves (Momiji) in flat and raised gold incrustation on gold lacquer background.

2285 Inro. In gold Makiye lacquer, with ivory Shibayama inlaid netsuke. Inro decorated profusely with chrysanthemum flowers in various stages; the inside is finished with flat gold grains called Giobu-Nasahiji. Signed Kaji-kawa.

2286 Inro. In powdered gold lacquer, with carved wood netsuke and ivory slide. Inro decorated with Kusakari (a young grass gatherer) on cow's back, finished in black lacquer with gold tracing on powdered gold background, and on reversed side weeping willow near running stream, with half moon appearing above. Not signed, but fine specimen.

2287 Inro. In powdered gold lacquer, with gold lacquer netsuke and metal slide. Inro with incrusted design of a Chinese artist painting cloud, from the ink of which a dragon is being created; the figure and dragon are in raised gold and incrusted in gold and bronze metals on powdered gold ground. The metal work by Kuzui, a great artist in metal-work of the 18th century and a pupil of Hamano Shozui. The lacquer by Hasegawa and signed. The inside of inro is finished in costly lacquering called Giobu-Nashiji. Very valuable specimen.

2288 Inro. In gold lacquer, with ivory carved turtle netsuke, and metal openwork slide. Inro decorated with landscape and sailing junks seen in far distance; the whole scenery is finished in the highest perfection in raised gold lacquer on flat gold incrustation and fine powdered gold lacquer background. Signed, Kuan-ko Kajikawa Bun-rin-sai (made by Imperial Court artist Kajikawa Bun-rin-sai). Date, middle of the 18th century.

2289 Inro. In gold powdered lacquer, with long netsuke and cloisonne enamel slide. The inro decorated with quails and pine-trees in raised and incrusted gold grain lacquer, finished in a skilful manner. Signed, Joka-sai, a lacquerer of talent. Date, end of the 17th century. The netsuke by Kuan-sai is full of expression.

2290 Inro. In gold and red lacquer with cinnabar netsuke and stone slide. The inro decorated with tiger, bamboo, and dragon on fine powdered gold lacquer with outer case of red lacquer.

2291 Inro. In lacquer, with bronze basket-work netsuke and carved slide. Inro decorated with chrysanthemum bouquet arranged in flower-pot resting on lacquer stand, in raised gold and inlaid mother-of-pearl, on flat incrusted gold background. Signed Koma-Yasutaka.

2292 Inro. In ivory, with crackled faience netsuke. Inro carved with the design of rising moon and sun and waves. Simple and artistic piece.

2293 Inro. In black lacquer, with ivory netsuke and slide. Inro decorated with chrysanthemum and butterfly in raised gold and incrustation of mother-of-pearl. Pearl work by Kin-chiku.

2294 Inro. In black lacquer, with ivory netsuke and stone slide. Inro decorated with floral design in raised gold lacquer and mother-of-pearl, bearing the signature of Kajikawa.

2295 Inro. In black lacquer, with cinnabar netsuke and gold slide. Inro inlaid with fish in mother-of-pearl, and in raised gold lacquer. Signed To-gi.

2296 Inro. In gold lacquer, with ivory netsuke and metal slide. Inro decorated with scenery of Kioto and its environ in raised gold and flat incrusted gold lacquer. Signed Shun-ko-sai.

2297 Inro. In cinnabar lacquer, with bronze drum-shaped netsuke and cinnabar slide. Inro boldly carved with dragon and clouds. A very powerful specimen of carving.

2298 Inro. Gold lacquer, decorated with peacock and pine-tree in high relief and inlaid with mother-of-pearl. Lacquer netsuke, openwork metal slide.

2299 Inro. Gold lacquer, decorated with landscape in fine gold, and inside finished with nasiji gold lacquer. Carved wood netsuke, having the signature of Komin, a sculptor of 18th century. Ivory slide.

2300 Inro. Gold lacquer, decorated with house and figures raised in gold, and inside in nasiji finish. Carved ivory netsuke and slide.

2301 Inro. Black lacquer, decorated with dancing figure and shaku yaku flower in cinnabar lacquer, gold, and mother-of-pearl, exquisitely inlaid. Signed by Kwan-sho-sai, with his seal-mark in gold. The netsuke is made of carved wood, in shape of a bag, decorated with coral, gold, and malachite ; carved slide.

2302 Inro. Black lacquer ; decorated with chrysanthemums and fan in fine gold, and bearing signature of Kaji Kawa, with his seal-mark. Has netsuke of carved and lacquered work called tsuiko-ku (black lacquer carving), and lacquered slide. Date, 18th century.

2303 Inro. Gold lacquer, with landscape design, the trees and rocks finished in high relief and delicately inlaid ; has fine nasiji lacquer inside. The netsuke is of carved ivory in shape of half of a peach on the stem, having spider inside ; metal slide. Date, 18th century.

2304 Inro. Black lacquer ; design of lotus and aquatic plant in high relief and artistically executed ; has nasiji finish inside. Lacquer netsuke, with gold ornamentation of dog Foo playing ; ivory slide of two children under cover.

2305 Inro. Cinnabar lacquer, with carved decoration illustrating a man dreaming of demons. Netsuke, a carved and lacquered wood figure in court dress ; has seal-pouch of antique brocade ; two metal slides.

2306 Inro. Gold lacquer ; landscape and waterfall, in high quality of gold ; has seven compartments ; fine inside finish of nasiji lacquer. A very rare specimen.

2307 Inro. Gold lacquer, landscape with temple buildings finished minutely and in high relief ; inside finished with giobu-nasiji. Has signature of Kaji Kawa. Lacquer netsuke in shape of Japanese junk, and metal slide, made by the famous artist Tenmin, and bearing his seal-mark.

2308 Inro. Gold lacquer. Represents waterfall, pine-tree, nobleman, his body-guard holding his sword, and a woodman resting, in inlaid metals. Signed by artist, Kaji Kawa. Has a very fine carved turtle. Netsuke of tortoise shell, and an iron slide with zogan finish.

2309 Inro. Gold ; very finely finished. Design of court carriage, delicately decorated with gold lacquers of various shades, and inlaid with flying storks in mother-of-pearl and steel-colored lacquer. Signed by Kaji Kawa. Has wooden netsuke inlaid with iron ornament of Shoki (dispeller of evil spirits).

2310 Inro. Gold lacquer; elaborate decoration of elephant in carved ivory, inlaid with pearls of various colors, by Shibayama; and children at play, signed by Sho-mo-sai. Carved ivory netsuke of elephant. Signed by Shibayama; slide of lacquer, inlaid with ivory, coral, and mother-of-pearl.

2311 Inro. Carved ivory; elaborately inlaid with mother-of-pearl in design of group of dog Foo, and flowers; rock and waterfall of tortoise shell, exquisitely finished. Netsuke of gold lacquer, inlaid with ivory medallion with decoration of parrot; metal slide of dancing figure.

2312 Inro. Carved ivory; zodiac design, representing the twelve months, carved in high relief, exquisitely executed. Carved ivory netsuke, bearing incised signature of the artist, Tomochika. Coral slide. A very fine example.

2313 Inro. Silver, with bronze case. The case is decorated with a lobster in gold and fishes in shakudo and silver. The inro has an engraved decoration of a waterfall and a carp ascending the fall, symbol of great ambition. Bears Nomura-Masa-Hide's seal-mark. Has carved peach-nut netsuke, illustrating zodiac; design by Toriusai-Kozan; silver open-work slide.

2314 Inro. Bronze, in jar shape; design of shojo drinking sake, executed in various metals, by artist Gioku-riuken-Hamano, Nobuyosi. Has netsuke of carved wood by a noted sculptor, Masa-Kazu, and a slide of shojo in gold and iron.

2315 Inro. Damascened lacquer, with chrysanthemum flower, and profusely decorated in lacquer of various colors. Bears signature of the noted artist Koma-Korin. Silver netsuke in shape of crest, and fine gold slide with signature of Masa-Kazu. A very fine specimen.

2316 Inro. Metal, birds and floral decoration, inlaid with gold, silver, and shakudo. Signed by Hamano-Nobuchika. Made by that artist at the age of sixty-three. Has netsuke of ivory and metal in design of butterfly, and a stone slide.

2317 Inro. Gold lacquer; decoration of Fujiyama and dragon inlaid with mother-of-pearl and gold. Has gold lacquer netsuke, and malachite slide.

2318 Inro. Gold lacquer; decoration represents an ancient court-dance, and is finished in fine gold of various shades. Gold lacquer netsuke and ivory slide.

A COLLECTION OF COMBS.

2319 A Collection of Decorated Combs, in lacquer, ivory, and tortoise-shell, etc.

1 **Comb.** Makiye or powdered gold lacquer, with flowers, buds, and leaves incrusted in gold and mother-of-pearl. By Sozinu. 18th century.

2 **Comb.** Makiye or powdered gold lacquer, with chrysanthemums in raised gold lacquer. The comb is of high-grade tortoise-shell. 18th century.

3 **Comb.** Makiye or powdered gold lacquer, with a collection of precious ornaments in raised gold. Date, 18th century.

4 **Comb.** Red lacquer or tsuishu, with carved decoration of fans, gourd, and a number of precious ornaments. Date, 17th century.

5 **Comb.** Black lacquer, with lilies in powdered gold, and flat gold-leaf finish on a finely polished surface. Signed, Kajikawa. Date, 18th century.

6 **Comb.** Ivory, with finely powdered gold makiye finish. Nanten tree lacquered in red. Signed, Shinsai. Date, 18th century.

7 **Comb.** Makiye or powdered gold lacquer, with incrustation of mother-of-pearl on gold-lacquered chrysanthemum ; decorated on gold and over the pearl inlaying. Date, 18th century. Signed, Saito, and has seal-mark.

8 **Comb.** Carved wood, with dragon holding the sacred jewel, exquisitely carved ; the face of the dragon is full of expression. Signature, Nomura Motomitsu, is penciled in gold lacquer. Date, 18th century.

9 **Comb.** Aventurine lacquer, with embellishment of fern and snail delicately sketched over the nashiji lacquer. The back is made to imitate bamboo joints. Signed in gold lacquer, Zitokusai, an artist of the 18th century.

10 **Comb.** Gold lacquer, with embellishment of an inro ; the netsuke is in form of a rabbit, and the slide is of coral. All is finely lacquered. Signed Kiyusai. Date, 19th century.

11 **Comb.** Aventurine gold lacquer, with kira and vine ornamentation in flat and powdered gold lacquer on nashiji background. Date, 17th century.

12 **Comb.** Black lacquer, with an ornamental design of various ancient tiles, lacquered in gold on finely drawn patterns of waves and fret-work in gold. Date, 17th century.

13 **Comb.** Black lacquer, with slight treatment of aventurine gold lacquer; decorated over the nashiji with two crests of Tokugawa and flowery vines. Date, 18th century.

14 **Comb.** Green lacquer, with moon in black lacquer; decorated with chrysanthemum and other flowers in finely powdered gold over green lacquer background. A specimen of soft and refined treatment. Date, 18th century.

15 **Comb.** Black lacquer, with finely powdered gold, showing a river, in which the reflection of the moon is seen, firebugs flying among the reeds, and a bamboo breakwater. Date, 18th century.

16 **Comb.** Gold lacquer, with embellishment of a pheasant resting on a cherry tree, delicately penciled in finely powdered gold. Date, 19th century.

17 **Comb.** Gold lacquer; decorated with a most delicately executed scene near Yeddo Bay, sailing junks, and houses on the beach, over which design a part of a large cherry tree and the lower part of a paper temple lantern are laid on in gold. Date, 19th century.

18 **Comb.** Gold lacquer, with three flying cranes boldly drawn in raised gold lacquer on makiye ground. Date, 19th century.

19-20 **Two Combs.** Gold lacquer; decorated with landscape, panel and medallion designs.

21-24 **Four Combs.** Gold lacquer, with decorations of various seaside views and houses.

A COLLECTION OF SAKE CUPS.

2320 Sake or Wine Cup. Red lacquer, with a daimio's pleasure junk and a river bank beautifully painted in gold lacquer. Diameter, 3¼ inches. Signed Shozan. Date, end of 18th century.

2321 Sake Cup. Red lacquer, with a seaside temple, and also sailing junks seen in the distance, painted in gold. Diameter, 4 inches. Signed Giokumin. Date, 18th century.

2322 Sake Cup. Red lacquer, with embellishment of a takaradsku-shi, or collection of precious articles, profusely painted in gold both on inside and on outside. Diameter, 5 inches. Date, 18th century.

2323 Sake Cup. Powdered gold lacquer on inside, and aventurine lacquer on outside. The decoration inside is of Mount Fuji and pine-trees in finely powdered gold lacquer, with small flakes of gold. On the outside a pine-tree in raised gold. Diameter, 4 inches. Date, 17th century.

2324 Sake Cup. Powdered gold lacquer inside, and aventurine lacquer outside. Mount Fuji and a pine-tree are painted on inside, and a bamboo on outside. Diameter, $4\frac{1}{12}$ inches. Date, 17th century.

JAPANESE LACQUERS.

2325 Perfume Box (Kogo). The shape represents Japanese books. Black lacquer on top, and powdered gold in a dull tone on sides. The decoration on the top is a sea-shore scenery with houses and sailing junks beautifully penciled. The inside finish is in aventurine lacquer. Height, $1\frac{1}{8}$ inches; length, $4\frac{1}{4}$ inches; width, $3\frac{3}{4}$ inches. 19th century.

2326 Perfume Box (Kogo). Round form. Gold lacquer, decorated with fans in various forms; the inside is finished in nashiji lacquer. Height, 2 inches; diameter, $3\frac{1}{4}$ inches. 19th century.

2327 Perfume Box (Kogo). Double-square shape. One of the two parts is decorated with landscapes on top and sides, in various gradations of powdered gold lacquer; and the other part with a collection of crests in gold on black lacquer ground on top and side. The back of the cover has a rural scene beautifully executed in various gold lacquers, and the interior of the box is decorated with large flakes of leaf-gold on nashiji lacquer. Height, $1\frac{1}{4}$ inches; length, 4 inches; width, $3\frac{1}{4}$ inches. 19th century.

2328 Perfume Box (Kogo). Round form; lacquered to imitate wood. The edge around the cover is decorated with flakes of leaf-gold; the back of the cover has a design of water-lily and wooden bridge delicately inlaid with mother-of-pearl, and lacquered with gold on background of hirame nashiji. Height, $1\frac{1}{8}$ inches; diameter, $3\frac{3}{4}$ inches. 18th century (end).

2329 Perfume Box (Kogo). Round form. Has small tray. The decoration of chrysanthemum on top of the cover is delicately executed on nashiji ground. The tray shows seaside houses beautifully painted in gold lacquer, after the old school of Chinese landscape painting. Height, $2\frac{1}{8}$ inches; diameter, $3\frac{1}{8}$ inches. 17th century.

2330 Perfume Box (Kogo). Square form. Black lacquer. Decorated with a design called namini-chidori or waves, and chidori birds finished in polished lacquer, the birds being in low relief of gold. Height, 1½ inches; length, 4 inches; width, 3¼ inches. Executed by Nagahide, at the age of 63 years, and signed by him. 18th century.

2331 Perfume Box (Kogo). Four-cornered shape. Black lacquer, called roiro-urushi; painted on top and sides with pink Japanese flowers, most delicately treated in high-grade powdered gold. It has silver rims, and its interior is finished with gold grains sprinkled on red-tinted lacquer, with translucent effect like tortoise-shell. Height, 2½ inches; length, 4¼ inches; width, 4 inches. 18th century.

2332 Perfume Box (Kogo). Shape is of a musical instrument called koto. Both the inside and the outside are finished with high-grade aventurine or nashiji gold lacquer. The lines on top of the cover, representing strings, are drawn with great perfection, and the sides are decorated with cushions or niakura in various positions. Rare specimen. Height, 1 inch; length, 4½ inches; width, 1½ inches. 16th century.

2333 Perfume Box (Kogo). Niakiye or powdered gold lacquer, imitating wood, painted with various layers of gold. Both ends of the cover are in green and black, with ornamentation of gold lacquer. The interior of the box is lacquered with aventurine. Height, 1 inch; length, 6 inches; width, 1½ inches. 18th century.

2334 Perfume Box (Kogo). Shape is of a musical instrument called koto. Black lacquer, painted to imitate wood. The strings and end-ornamentation are delicately drawn with fine gold tracing. Height, ¾ inch; length, 4½ inches; width, 1½ inches 18th century.

2335 Perfume Box (Kogo). This is a miniature of a goban or checker-board, and it rests on four legs. The squares on the cover are drawn with perfection, and are executed in low relief on gold ground of subdued tone. One end of each side is penciled with pine-trees, appearing from passing clouds, and the other one is in imitation of wood. All are finished perfectly. The interior is lacquered with aventurine. Height, 2¾ inches; length, 4½ inches; width, 3½ inches. Early 18th century.

2336 Perfume Box (Kogo). Small size; flat, oblong shape. Powdered gold lacquer, penciled with pine-trees and storks (emblems of good will and long life); the whole is executed in very minute drawing and tracing of gold lacquer. The interior is finished with small flakes of high-grade gold. Height, ¼ inch; length, 2½ inches; width, 1¼ inches. 17th century (end).

2337 Perfume Box (Kogo). Form is of a triple fan. The top and sides are finished in the style called fundame lacquer; and they are penciled with landscape and ferns on top, and plum-flowers and ferns on sides, in low relief. Height, 2 inches; length, 4½ inches; width, 3 inches. 18th century (end).

2338 Perfume Box (Kogo). Made in form of a court lady reading a book. The hair and the lower part of her costume are of black lacquer, and both the sleeve draperies are of karakusa or Indian grass pattern of extreme delicacy, in successive layers of colored lacquer. The lower parts of the dress are traced with exceedingly small lines of gold over the red-tinted lacquer. The interior has the grass decoration. A piece of the highest technical and artistic merit. Height, ¾ inch; length, 4½ inches; width, 2½ inches. 17th century (end).

2339 Perfume Box (Kogo). Oblong shape. Powdered gold lacquer. On the cover is a highly decorated chrysanthemum; and the sides are finished to resemble draperies covering the box, which are most delicately inlaid and drawn in successive layers of gold and gold grain. The interior and the bottom are lacquered with giobu-nashiji of highest grade; the rims are covered with silver bands. A piece of high decorative perfection. Height, 1 inch; length, 2½ inches; width, 2½ inches. 18th century (early).

2340 Perfume Box (Kogo). Square shape. Painted with red, green, and yellowish lacquer, after the style of Wakasa-nuri. The top and sides of the cover have a dragon and sacred jewels laid on and incised in square panels, and are finished with slightly powdered gold dust. The whole treatment is of extreme delicacy. Height, 1½ inches; diameter, 3½ inches. 18th century (early).

2341 Perfume Box (Kogo). Double interlaced. Gold lacquer. The design shows the vestibuled veranda of a palace, facing a garden with pine-trees and birds, painted with remarkable precision in gold lacquer. The outer part of the cover is painted with flat yellow gold, and is decorated over that with ferns in powdered gold. The four sides are painted with ducks, storks, pheasants, and oshidori, and they are finished to perfection. The small tray inside has a floral decoration in relief on refined and subdued powdered gold. The interior and bottom of the box are finished in the highest grade of gold nashiji lacquer. A specimen of rarest quality. Height, 1½ inches; diameter, 3½ inches. 17th century (early).

2342 Perfume Box (Kogo). Square form. The top is painted to imitate a goban or checker-board, with a bouquet of flowers or awoye and fuji, arranged in a flower-pot in the center. The whole is most artistically drawn in low-toned gold powder. Two parts of the sides are penciled with wisteria vines on dull gold lacquer, and the other two parts are incised with small lines of black lacquer on dull ground to imitate wood. The interior is decorated with hō-o birds, plum-branches and wisteria on a dark ground sprinkled with gold. Very rare and valuable piece. Height, 1⅝ inches; length, 3½ inches; width, 3 inches. 16th century (end).

2343 Perfume Box (Kogo). Red lacquer or tsuishu. One side is carved with a group of Chinese on pleasure-boats under willow-trees; and the other side has a deeply carved surface. Height, 1 inch; diameter, 3 inches. 17th century.

2344 Perfume Box (Kogo). Circular form. Tsuishu lacquer. The top is deeply carved with a pomegranate, and all round the sides the character zu in fanciful form is carved. Height, 1¼ inches; diameter, 4 inches. 18th century (end).

2345 Perfume Box (Kogo). Oblong shape. Black lacquer called tsuikoku. Carved with birds of paradise and peony. Height, 2 inches; length, 4⅛ inches; width, 3⅛ inches. 17th century.

2346 Perfume Box (Kogo). Form is of a double fan. Decorated with weeping willow, swallows and dragons in red and yellow gold lacquer, on black lacquer. The tray has melon and vine ornamentation painted in gold on a low-toned gold ground. Height, 1 inch; length, 4 inches; width, 3¼ inches. 18th century.

2347 Perfume Box (Kogo). Natural shell. Storks in flight and rocks are beautifully lacquered in raised gold; the interior is lacquered with low-toned powdered gold. Height, 1 inch; diameter, 4⅛ inches. 18th century.

2348 Perfume Box (Kogo). Painted with crabs on top; interior is slightly decorated on clouded aventurine lacquer. Height, 1¼ inches; diameter, 4¼ inches. 18th century.

2349 Perfume Box (Kogo). The interior is decorated with two sacred rocks, a seabeach, and flying birds in raised gold on black lacquer. Height, 1⅛ inches; diameter, 4½ inches. 18th century.

2350 Perfume Box (Kogo). Form is a miniature helmet, embellished with gold and silver on top and front. The back is penciled with various tones of gold over powdered lacquer. The interior and bottom are lacquered throughout with high-grade nashiji. Height, 1⅛ inches; length, 4 inches; width, 3½ inches. 18th century (early).

2351 Perfume Box (Kogo). Round form. Highly polished low-toned gold lacquer, penciled in various shades of the same, mixed with red lacquer, showing single and double crests of Kiku. The interior is finished with gold aventurine lacquer. Height, 2¼ inches; diameter, 3 inches. 18th century.

2352 Perfume Box (Kogo). Tsuishu lacquer, carved with a peony. High quality. Height, 1½ inches; diameter, 2¾ inches. 17th century.

2353 Perfume Box (Kogo). Quadrilobed shaped. Gold aventurine or nashiji lacquer of high grade, inside and outside; over that a nanten tree and flying birds are drawn in red lacquer and powdered gold. Height, 2 inches; diameter, 3¼ inches. 17th century (early).

2354 Perfume Box (Kogo). The form is of two chrysanthemum flowers. Decorated with similar flowers in raised gold lacquer on top of the cover, and the sides are carefully painted with ferns in delicate tracings. The interior is of good aventurine lacquer. Height, 2 inches; length, 3¼ inches; width, 3 inches, 17th century.

2355 Stand (Chadai). Gold aventurine lacquer; decorated with the crests of the Tokugawa family. Very high quality. Height, 2¾ inches; outside diameter, 6½ inches. 17th century (end).

2356 Stand (Chadai). Dark-brown lacquer, called guri-bori, carved deeply all around. Height, 3 inches; outside diameter, 6½ inches.

2357 Perfume Box (Kogo). Has two compartments, finished in the style called Chinkin-bori. Very finely carved chrysanthemums as decoration. Height, 2½ inches; diameter, 2¾ inches.

2358 Tea Jar (Cha-ire). Is in form of an egg-plant or nasubi; decorated with grasshopper and leaf in gold over brown lacquer. Height, 3½ inches; diameter, 2½ inches.

2359 Perfume Box (Kogo). Fan shape. Gold aventurine lacquer, both on the outside and on the inside; decorated with leaves called awoye in relief over nashiji background. Height, 1¼ inches; length, 3 inches; width, 2¼ inches. 17th century (end).

2360 Perfume Box (Kogo). In shape of an itomaki or spool; has two compartments, carefully lacquered in graded powdered gold, to imitate a spool with thread; the bottom of the box and the interior of both compartments are finished with exceedingly fine gold aventurine lacquer; very choice piece. Height, 2¾ inches; diameter, 3½ inches. 17th century.

2361 Cabinet (Tansu). Black lacquer, with tsuishu or red carved lacquer ornamentation to each drawer; the top and sides are decorated with botan or peony flowers in polished gold lacquer on black ground. It has twelve drawers, a paneled door at front and another at back; all with knobs of carved ivory. The door at back is penciled with peony and other flowers in heavy powdered gold with mother-of-pearl inlaid on some of the flowers. The whole embellishment is of high quality. Height, 16½ inches; length, 20 inches; width, 11½ inches. 19th century.

2362 Tall Cylindrical Box (Tsutsu-oke). Black lacquer, with slight aventurine treatment. The top of the cover is decorated with circular dragon in powdered and leaf gold, and the sides are painted with oimatsu (old pine-trees) and waves in threaded gold. The whole embellishment is executed with great talent. The box has three silver rings for silk cords, and the four feet have chased silver mountings. Height, 16½ inches; diameter, 12 inches. 17th century (early).

2363 Sweetmeat Box. Hexagonal shape. Has two compartments. Black lacquer, decorated with chrysanthemum flowers in red lacquer, powdered and leaf gold, and silver lacquer. The interior is finished in shu or vermilion red lacquer. Rare and striking piece. Height, 12⅛ inches; diameter, 12 inches. 18th century (early).

2364 Tall Cylindrical Box (Tsutsu-oke). Black lacquer, with fans and a running stream, profusely executed in red, gold, and silver lacquer all around. Has three silver rings. Height, 15⅛ inches; diameter, 12 inches. 18th century.

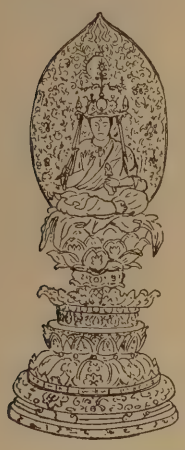
JAPANESE LACQUERS

SALE TUESDAY AFTERNOON, APRIL 26TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:30 O'CLOCK

JAPANESE LACQUERS.



2406 Buddha. This statue represents the god, or idol, seated on a lotus flower placed upon a very elaborate gold lacquer stand. His face is strong, dignified, and reposeful, in accordance with the original Hindu conception of Shaka. Both it and the exposed (right) side of the body are in fine mat gold. The scarf over the left shoulder and the drapery upon the lower part of the body are exquisitely carved in wood, and are covered with the very finest gold lacquer imaginable. The diadem shows insignia enclosed in aureoles and incrusted with jewels. The halo is of fine gold bronze, and has the usual flame-like top; it is elaborately and beautifully carved, and is finely colored so as to be in conformity with the statue. To give the mass that color, undoubtedly a very large proportion of gold was mixed into it. Around the neck of the god are the usual decorations of rosary of pearls, etc. The lotus flower is also an exquisite bit of harmonious carving. According to the Japanese mythology, a lotus flower came out of the sea, and the place whence it emerged became Japan; and therefore Buddha is most frequently represented as resting on a lotus leaf. In the base the lotus has also been embodied to a great extent, varied with Buddhistic insignia, temple pillars, and clouds, while here and there the sacred jewel of Japan, carved in pure crystal, is incrusted. The whole piece, despite its most wonderful carving and resplendent ornamentation, presents an extremely simple and homogeneous design.

All the details of the work on it have evidently been carefully planned to be subordinate to the general effect. It is one of the finest pieces known to the Japanese. It stood formerly in the sacred temple of Nari, whence in the confusion following the civil war in Japan it was taken. Height, 32 inches; diameter, 14 inches.

2407 Perfume Box (Kogo). Helmet form. Exterior is in aventurine lacquer of various colors; interior is of clouded nashiji. Rare and old, small specimen. Height, 2¾ inches; length, 3 inches; width, 2½ inches. 17th century.

2408 Writing Table (Bundai). Gold aventurine lacquer, of high quality, decorated profusely with chrysanthemum flowers, finished in powdered and flat gold of yellow, and low-toned colors in relief, with threaded gold tracings; the drawing of the waves is executed with great freedom and yet most perfectly. The corners and the edges are mounted with delicately chased and carved silver ornamentations, which display the crests of the Tokugawa family or show India grass or Karakusa patterns. Height, 4⅛ inches; length, 2¾ inches; width, 13¼ inches. Tokugawa-Jidai or period of Tokugawa dynasty, 1603–1867.

2409 Manuscript Box (Rioshibaka). Rich gold aventurine lacquer throughout. Decorated with fans in various positions, presenting designs of pine-trees, maple-trees, cherry-trees, bamboo, and waves in powdered gold and lacquers of various shades, all beautifully executed on nashiji background. (See the back of the cover.) Height, 5½ inches; length, 16 inches; width, 12½ inches. 17th century (early).

2410 Writing Box (Suzuribako). Gold aventurine lacquer throughout. Decorated on top with mountains, houses, and water-falls, in successive layers of gold lacquers, the rock part being filled with small square flakes of leaf-gold. The sides have pine-trees, and also trees with autumnal foliage, in raised gold. The interior is decorated with trees in autumnal foliage, and with mountains richly penciled over the aventurine lacquer. A very refined and valuable specimen. Height, 2½ inches; length, 10¾ inches; width, 9½ inches. 17 century (early).

2411 Deep Oblong Tray (Midarebako). Powdered gold lacquer of high grade on top, and aventurine lacquer on the back; decorated with cherry-trees and rapids, with mountains seen in the distance. The four sides are decorated similarly in powdered gold, with gold scale fillings on rocks and mounds. Height, 2¾ inches; depth, 16¼ inches; width, 11¼ inches. 17th century (early).

2412 Long Box (Suzuribako). Aventurine lacquer throughout; decorated with wakamatsu (young pine) and bamboo, and the arms of Tokugawa family, in powdered and flat gold lacquer. It has two rings for silk cords. Height, 4 inches; length, 17½ inches; width, 4 inches. Early 17th century.

2413 Perfume Box (Kogo). Low, round shape. Gold aventurine lacquer; decorated with pine, stork and daimio crest. Good small specimens. Height, 1 inch; diameter, 2½ inches. 17th century.

2414 Perfume Box (Kogo). Low, square shape. The inscriptions inlaid with mother-of-pearl on the cover are from the writings of Hanayama, who was the 65th emperor and reigned in the year 985; and the bamboo design and inscription on back of cover are by the celebrated painter, Tosa Mitsuyoshi, who died in 1772. This is an extremely rare piece, and very valuable for its historical associations. Height, 1 inch; length, 3¾ inches; width, 3½ inches. 18th century.

2415 Perfume Box (Kogo). Low, oval shape. Black polished lacquer, penciled with bundle of wood and fir-trees in polished gold lacquer; the interior is sprinkled with fine grains of gold on black lacquer; the rims are mounted in pewter. Very rare and highly valuable specimen of early decorated lacquer, possibly from the studio of Shunsho the 1st. 17th century (middle). Height, 1 inch; length, 3 inches; width, 2 inches.

2416 Tall Cylindrical Box (Tsutsuoke). Gold aventurine lacquer of high grade. Decorated with grapevines in powdered gold over a diamond-shaped fence design called hishikaki. It has three silver rings for holding silk cords. The four low legs have chased silver mountings. Rare and old specimen. Height, 16 inches; diameter, 12 inches. 17th century.

2417 Sword Rack (Katanakake). Gold aventurine lacquer of high quality. Decorated with peonies in powdered and leaf gold, together with leaf-silver flowers here and there. It is made to hold four swords, and its ends are mounted with chased silver. Height, 16½ inches; width, 27 inches. 17th century.

2418 Sword Rack (Katanakake). Gold aventurine lacquer of exceedingly high grade. Decorated with the crests of Tokugawa in powdered gold in relief, and with threaded gold on nashiji background. It is made to hold three swords, and has silver mounting. Height, 12 inches; width, 23 inches. 17th century.

2419 Vase. Pilgrim bottle shape. Lacquered to imitate red teak-wood; has a central gold medallion, containing a Buddhist disciple riding on a mythical animal, done in powdered gold in relief. On the back are a quail and grass painted in gold on black lacquer, in a medallion. Height, 15 inches; width, 10 inches.

2420 Cabinet (Tansu). Has seven drawers, one of which is fitted with lock and key. Decorated with hō-o and grassy vines in red, yellow and green lacquer, mounted with metal on corners of both the top and the bottom. Height, 9 inches; length, 14¼ inches; width, 7 inches.

2421 Picnic Box (Sageju). Design represents peony flowers. Decorated with similar flowers and with leaves in successive layers of vermilion red and various shades of high-grade gold powdered lacquer. It has five compartments, most profusely decorated in rich gold lacquer of various shades. The furnishings consist of a solid silver sake bottle in peony design, a solid silver tray in trefoil design, and six lacquered trays in shape of peony flowers, with decoration of similar flower in rich gold lacquer, and backs in gold aventurine. The top is decorated with two large peony flowers, executed most luxuriously and artistically; and the handle is of silver, chased, and carved with lions. Height, 14 inches; width, 16 inches.

2422 Stand. Guri-bori lacquer, deeply carved in dark brown lacquer. Rests on four legs, with cross-frame attached. Height, 9⅛ inches; length, 15 inches; width, 9⅛ inches. 18th century.

2423 Pair of Stands. Carved lacquer, decorated with cherry blossoms profusely carved in black and brown lacquer. Height, 3 inches; diameter, 3¼ inches.

2424 Pair of Stands. Carved in similar style, and decorated with chrysanthemum flowers. Each is on four legs. Height, 4½ inches. diameter, 3¾ inches.

2425 Picnic Box. This consists of an inner box in four compartments, one square tray, one deep tray containing four small oblong trays, one silver sake bottle, and one sake cup. All are decorated with sea-shells and sea-grass, in finely powdered gold, lacquer and leaf gold, excepting one square and four oblong trays; which are penciled with pine-trees, and other ornamental designs in rich gold on polished black lacquer. The inner box has for ornamentation a grass design in threaded gold, dotted with silver pin-heads of various sizes; its interior is finished in vermilion red lacquer. A very fine specimen. Height, 13¾ inches; length, 14½ inches; width, 8 inches. 17th century.

2426 Tray. Oblong shape. Natural wood in center, and the rest is lacquered with pine-trees in powdered and leaf gold; the back is finished in nashiji lacquer. Length, 14 inches; width, 10 inches.

2427 Tray. Black lacquer. Carved in the center with a dragon in circular form, filled with gold in fine tracing. This kind of carving is called chinkinbori, and is highly esteemed by Japanese connoisseurs. Length, 12 inches; width, 8 inches. 18th century.

2428 Tray. Square shape. Gold aventurine lacquer; decorated with pine-tree and storks, and has the crests of the Tokugawa family both on the top and on the bottom, in powdered and leaf gold, in relief on a nashiji ground. Length, 9 inches; width, 8½ inches. 17th century.

2429 Tray. Small size. Gold lacquer, with pine-tree and bamboo fences decorated in powdered gold. Length, 6¼ inches; width, 4¼ inches.

2430 Tray. Small size. Powdered gold lacquer; decorated with landscape on front and on back. Length, 4 inches; width, 3¼ inches.

2431 Tray. Oblong form. Gold aventurine lacquer of high grade; decorated in the center with designs called shikishi and tanzaku (certain kinds of papers used in writing poems); and the margin is finished in dull-toned powdered gold lacquer, with ferns painted over it. The back is finished with aventurine lacquer. Length, 17¼ inches; width, 11 inches. 17th century (end).

2432 Large Tray. In Japan the chief use of this style of tray is to hold dresses. Black lacquer; decorated with a bunch of peacock's feathers, inlaid with mother-of-pearl, wrapped in paper and tied with silk cords. All is beautifully executed. Length, 24 inches; width, 16½ inches; depth, 3½ inches.

2433 Tall Box. Fan-shaped; has open-work covers on sides, and rich red silk cords for tying. The decoration on the top is of mountain and seashore scenery, in raised gold lacquer on low-toned powdered gold background. The three open-work designs represent family crests, and are most delicately executed. The interior and bottom are finished in gold aventurine lacquer of high quality. Rare and valuable piece. Height, 8¼ inches; length, 14 inches; width, 8 inches. 17th century.

2434 Perfume Box. Made of natural shell. Decorated on top with a pair of storks in raised gold lacquer; the interior is finished in plain gold. Height, 2 inches; diameter 5 inches.

2435 Oblong Tray. Aventurine lacquer; decorated with yamabuki trees in powdered and cut leaf-gold in low relief, and with a cloud filled with square grains of yellow gold on low-toned powdered lacquer. The back is finished in aventurine of fine quality. Length, 10½ inches; width, 7¾ inches. 17th century.

2436 Oblong Tray. Aventurine lacquer; decorated with plum and pines in raised gold lacquer. Length, 9 inches; width, 6⅛ inches. 17th century.

2437 Tray. Diamond shape. Decorated with landscape, after the Chinese school. Very old specimen, and in perfect preservation. Length, 14 inches; width, 10 inches. 16th century (early).

2439 Cake Box. Octagonal shape. In three sections; black lacquer; decorated with children in procession, in gold and colored lacquers, and has on top a cobweb and a running horse in threaded gold lacquer. Height, 6 inches; diameter, 6 inches.

2440 Writing Case. Black lacquer; decorated with chrysanthemums and crescent moon; on back, in powdered gold, is the yama-uba holding a kiku branch. Length, 9 inches; width, 8¼ inches; height, 1½ inches.

2441 Writing Case. Black lacquer; decorated with wisteria, inlaid with mother-of-pearl; the flowers have gold tracing, and the leaves are in low-toned gold powders. The interior is of aventurine lacquer, decorated with maple-trees and with waves. Length, 9¼ inches; width, 8¾ inches; height, 1¼ inches. 18th century.

2442 Writing Case. Black lacquer; decorated with pine-tree in fogidashi style. The back has a mythical personage watching a dragon; decorated in gold and black lacquer on silver lacquer. Drawn by Tatsuki Takanori. The inside is of aventurine lacquer. Height, 2 inches; length, 9½ inches; width, 9 inches. 19th century.

2443 Writing Case. Black lacquer; decorated on top with pine-trees and chidori (small sea-birds) in fine powdered gold, and on back with autumnal plants on aventurine lacquer. The inside is of aventurine with a few decorations in gold lacquer. Fine piece, and of good quality. Height, 1⅞ inches; length, 9¼ inches; width, 8⅛ inches. 17th century.

2444 Writing Case. Black lacquer; decorated on top with tsubaki (camellia) and pine leaves, incrusted with lead, and lacquered in raised gold, after the school of Korin. Height, 2¼ inches; length, 9¼ inches; width, 8¾ inches. 17th century.

2445 Writing Case. Cabinet form. Dull black lacquer; decorated on top and sides with maple leaves and a rivulet in various gold lacquers. The interiors of the box and drawers are covered entirely with heavy gold designs of maple and cherry trees, mountains, and a stream. Rare and fine old piece. Height, 4¼ inches; length, 11 inches; width, 7¼ inches. 17th century.

2446 Sweetmeat Box. Square form. Is in two sections; decorated on top and sides with fans in gold on black lacquer ground. The interiors are of vermilion red. Height, 5¼ inches; length, 9⅛ inches; width, 9 inches.

2447 Sweetmeat Box. Companion to the above. Height, 7 inches; length, 9⅛ inches; width, 9 inches.

2448 Tall Square Box. Made to open in halves, and has five irregular shelves. Has bronze handles on top; red and black carved lacquer borders, with panels of red polished lacquer decorated with peonies and pomegranates. Height, 14½ inches; diameter, 8⅛ inches.

2449 Small Manuscript Box. Lacquered to imitate the natural wood. Its top and sides are decorated with crests in powdered gold, and the back of the cover has a landscape and a rising moon incrusted with silver. Has tray decorated with seaside views, and with descending storks and pine-tree in raised gold. Height, 3 inches; length, 9 inches; width, 7⅛ inches. Early 17th century.

2450 Cake Box. Octagonal shape. Finished in flat incrustation of mother-of-pearl, with floral designs on top and sides. Interior is of vermilion red lacquer. Height, 2⅜ inches; diameter, 5⅛ inches. 17th century (early).

2451 Cake Box. Round form. Finished on top and sides with flat inlaying of mother-of-pearl, and decorated with house and Chinese boys at play; the back of the cover has a fan design on vermilion red lacquer. Old specimen of Chinese work. Height, 2⅛ inches; diameter, 6⅛ inches. 16th century.

2452 Perfume Box. Octagonal shape. Gold lacquer; decorated on top with fan and chrysanthemums in raised gold. Has a tray showing bamboo and sparrows in powdered gold. A work of the Kamakura period. Height, 2 inches; diameter, 4 inches. 15th century.

2453 Box. Gold lacquer; decorated on all sides with figures; deer and maple-trees in panels of powdered gold. Height, 4¼ inches; length, 6⅛ inches; width, 4⅛ inches. 17th century.

2454 Manuscript Box. Black lacquer; decorated on top with the royal hand-cart, incrusted with rich pieces of mother-of-pearl and lacquered with finely powdered gold. The inside is decorated with leaves of the awoye in polished, flat, and powdered gold lacquer on black lacquer ground; the borders are mounted with pewter. A very striking piece. Height, 5¾ inches; length, 16½ inches; width, 13 inches. 16th century.

2455 Perfume Box. The form is of five squares, made in two overlapping compartments. Gold lacquer; decorated on top and sides, and also on back of cover, with landscape and floral designs in beautiful gold in various layers. The interior is of aventurine gold lacquer. A very rich piece. Height, 3¼ inches; length, 5 inches; width, 4 inches. 18th century.

2456 Large Box. The form is of a heart-shaped fan, made in two compartments. Gold lacquer; decorated with book designs, and profusely ornamented on top and sides in many varieties and shades of gold powdering. The interior is covered with fine gold aventurine lacquer. An exquisite piece of the 17th century. Height, 6¼ inches; length, 10½ inches; width, 7½ inches.

2457 Box. Diamond shape. Gold lacquer; finished in togidashi to imitate wood. Decorated on top and sides with flying ducks, some of them inlaid with mother-of-pearl. Has a tray, which is decorated similarly. A very refined piece. Height, 6 inches; length, 12¼ inches; width, 9 inches. 19th century (early).

2458 Portable Writing Case (Kakesuzuri). Contains three drawers, and has a door with silver hinges and also lock and key. Decorated on top and sides with sho-chiku-bai or pine, bamboo, and plum designs (emblems of longevity and good wishes), in highest grade of gold lacquer on aventurine lacquer. Has the crests of the Tokugawa family, and was undoubtedly one of their treasured pieces. It is attributed to the period of Iyemitsu Shogun, 1600–1640. (See the quality of aventurine lacquer inside.)

2459 Tall Square Box (Inko). Aventurine lacquer both inside and outside. Decorated on top and sides with pine-trees and peony flowers in finest gold powderings; the tree trunks and the rocks are filled in with square-cut gold leaves. Has a tray, with similar ground and decoration. This piece is attributed to the period of Higashiyawa Yohimasa, when the most artistic and elegant works were produced, and it is one of the gems of the collection. Height, 6¼ inches; length, 9¾ inches; width, 7¼ inches. Early 16th century.

2460 Perfume Box. Flower shape. It is decorated on top and sides with autumnal trees and grass, most profusely executed in finest gold lacquer. It contains three smaller boxes ; two of these are butterfly shape, and the third diamond shape, and all are set on a stand, which has four antique legs. The tops of the butterfly boxes are decorated to imitate butterflies, in finest gold ; and the diamond-shaped one has a peony design most minutely executed in powdered gold. The interiors of all the boxes are of fine aventurine lacquer. Height, 3⅛ inches ; length, 5¾ inches ; width, 5 inches. 17th century (end).

2461 Sweetmeat Box. Black polished lacquer, decorated on top with descending ducks ; on back with a crescent moon inlaid with silver ; and on sides with water-plants in gold lacquer, inlaid with mother-of-pearl. The inside is finished in silver lacquer with fish and plant most delicately executed. A very refined specimen. Height, 4 inches ; diameter, 7¼ inches. 18th century.

2462 Teacup Stand. Black lacquer, with medallion decoration on the edge. Height, 2¼ inches ; inside diameter, 3 inches.

2463 Perfume Box. The form is of three fan-shaped boxes overlapped. Decorated on top with incrusted figure, birds, and flowers in gold, shakudo, and tortoise-shell, and sprinkled with gold powderings. The sides are partly decorated with a collection of precious objects in gold on black lacquer, and partly finished in zogan style. Height, 1¼ inches ; length, 7¼ inches ; width, 4½ inches. 18th century (end).

2464 Perfume Box. Has two compartments and a small tray, also a cover. All the exteriors are in gold lacquer, decorated on top and sides with autumnal grasses in leaf and powdered gold. The interiors are of the best aventurine lacquer. A specimen of finest quality in every respect. Height, 3¼ inches ; length, 6 inches ; width, 5¼ inches. 18th century (early).

2465 Dispatch Box. Black lacquer, skillfully decorated with chessmen in irregular positions, in yellow and low-toned gold and in silver. The interior is of fine aventurine lacquer. Height, 1¼ inches ; diameter, 9¼ inches. 18th century (early).

2466 War Fan (Gunbai). Black lacquer, mounted with chased silver ornamentation, and furnished with red silk tassels. On one side it is decorated with the crest of the owner in silvery gold lacquer ; and on the other it is inscribed with twelve Japanese divinatory verses, one for each month of the year. A very rare piece. Length, including handle, 22 inches ; width, 9¾ inches. 18th century.

2467 Flat Box. This consists of two round boxes, overlapping. One of them is covered with small square flakes of gold, and is incrusted with a cat watching a flying butterfly ; the other has gold flakes in black lacquer, and is decorated with plants in powdered gold lacquer. Furnished with an inner tray, decorated with mouse and radish in relief on mirror-black lacquer. Height, 2¾ inches ; length, 8⅛ inches ; width, 6 inches. 19th century.

2468 Perfume Box (Kogo). Contains six small boxes fitted inside the tray. Black lacquer ; decorated with pine-trees and crests in gold lacquer. Has two metal rings for silk cords. Height, 4¾ inches ; length, 5¾ inches ; width, 4¾ inches. 18th century.

2469 Perfume Box (Kogo). Circular form. Contains five small boxes. Decorated with Mount Fuji and storks, both on top of the cover and over the small boxes, in flat and raised gold lacquer on black lacquer background. Height, 2½ inches ; diameter, 6 inches.

2470 Dispatch Box (Fubako). Gold lacquer. Decorated with stork, bamboo, and tortoise, in heart-shaped panels ; has conventional crest designs on top and sides. The interior has a decoration of fans in various forms. Furnished with two red silk cords. Height, 2 inches ; length, 8¼ inches ; width, 3 inches. 18th century.

2471 Dispatch Box (Fubako). Flat form. Black lacquer. Decorated with mountains and houses in gold, and with lead incrustation. Has two silk cords, to tie over the cover. Height, 1⅛ inches ; length, 10¼ inches ; width, 7⅛ inches. 18th century.

2472 Dispatch Box (Fubako). Aventurine lacquer of high grade throughout. Decorated with pine-trees, cherry blossoms, and mountains with cataracts, in raised gold, with silver and yellow leaf gold profusely laid on. It has two silver rings for cords. Height, 2 inches ; length, 10¼ inches ; width, 4 inches. 17th century.

2473 Dispatch Box (Fubako). Form is of a koto (musical instrument). Gold lacquer in imitation of natural wood. The strings on the top are drawn with great perfection, and the ornamentation on both ends is finished exquisitely ; the interior is of aventurine lacquer. It has two rings for silk cords. Height, 2¼ inches ; length, 10½ inches. 17th century.

2474 Dispatch Box (Fubako). Black lacquer. Decorated on top with a branch of chrysanthemum in flat powdered gold on highly polished background. Interior is in aventurine lacquer of high quality. It has two rings for silk tassels. A very refined specimen. Length, 9 inches ; height, 1⅛ inches. 17th century (early).

2475 Oblong Box. Exceedingly fine gold aventurine lacquer throughout. Decorated with bamboo and sparrows, in various layers of powdered gold on yellow nashiji background. Has metal mountings on all the bottom corners. A splendid work of the 17th century. Height, 4 inches; length, 9 inches; width, 7¼ inches.

2476 Writing Case. Gold lacquer. Decorated with houses and mountains in raised gold lacquer; the sides are ornamented with conventional designs of crests; the back of the cover has part of the trunk of a willow-tree boldly drawn in raised powdered gold on a background, partly of aventurine, and finished artistically. Height, 2 inches; length, 10¼ inches; width, 7 inches. 18th century (early).

2477 Portable Cabinet. Gold lacquer. Contains two small chests of drawers, and has lock and key. Decorated on the sides with chrysanthemums; and on top with the same and also with a moon inlaid with lead, and fences embellished with fine inlaying of mother-of-pearl. The door mountings and drawer knobs are of chased silver, and the top handle is also made of silver. The interiors of the drawers are of aventurine lacquer, and their fronts bear the crests of the Tokugawa family in gold lacquer. This is one of the earliest specimens of Tokugawa-jidai. Height, 4¼ inches; length, 8½ inches; width, 5¾ inches. Early 17th century.

2478 Writing Case. Black lacquer. Decorated with numerous storks in raised gold; the back of the cover has a plum branch in polished gold lacquer. Height, 2½ inches; length, 9½ inches; width, 8⅛ inches.

2479 Perfume Box. Black lacquer. Decorated very artistically on top and sides with a series of musical instruments, in exceedingly fine powdered gold. The interior is of high-grade gold aventurine lacquer; has a small tray decorated with costumes used for "No" dancing, drawn most accurately in all details. Height, 4⅜ inches; length, 7¼ inches; width, 4½ inches. 17th century.

2480 Oblong Box. Gold lacquer. Decorated on top with Benkei, the Japanese Samson, lifting the giant bell of Miidera (one of the largest in Japan), in various layers of gold in relief, and finished with extreme precision. The sides are decorated with a collection of musical instruments on powdered gold background. The interior is of aventurine gold lacquer; has a tray decorated with a house and mountain scenery, beautifully drawn on black lacquer ground. Height, 3 inches; length, 8 inches; width, 6 inches. 18th century (end).

2481 Tray. Gold lacquer. Decorated with chrysanthemum and other flowers, and incrusted with butterfly, dragonfly, and lightning-bug in mother-of-pearl. The back is of aventurine. Length, 9½ inches; width, 6¾ inches.

2482 Tray. Black lacquer. Decorated in the center with cherry-trees. Length, 6 inches; width, 4½ inches.

2483 Tray. Oval shape. Decorated with shikishi and tanzaku papers in red, green, and brown lacquer; chrysanthemums, plum-trees, and pink flowers. Length, 9½ inches; width, 7¼ inches.

2484 Writing Case. Black lacquer. Decorated with pine-trees and daimio crests, on top and sides, and with scroll designs, in powdered and aventurine lacquers. The decorations on the back of the corner and on the inside of the box show plum-trees and bamboo fence beautifully executed in leaf and powdered gold. Height, 2 inches; length, 9½ inches; width, 8¾ inches. 17th century (end).

2485 Oblong Box. Gold lacquer, in imitation of the grain of wood. Decorated with chrysanthemums on top and sides. Has a tray. Height, 3¾ inches; length, 9½ inches; width, 7¼ inches. 18th century.

2486 Writing Case (Suzuribako). Highly polished black lacquer. Decorated with a hanging vase full of various plants, and with grasshoppers, exquisitely drawn in fine low-toned powdered gold, and incrusted with lacquer and mother-of-pearl. The edge of the cover has gold grains filled in on the black lacquer. The interior is finished in gold aventurine, and has a decoration of chrysanthemum branches and the symbol zin (meaning longevity), in yellow leaf-gold. A very choice and refined specimen. Height, 1½ inches; length, 9¼ inches; width, 8 inches. 17th century.

2487 Writing Case (Suzuribako). Black lacquer. Decorated with chrysanthemum flowers in polished gold lacquer; the back of the cover and the interior of the box are decorated with grass in autumnal colors, and have a flat incrustation of gold grains. Rare and old piece. Height, 2 inches; length, 10½ inches; width, 9¼ inches. 17th century.

2488 Ostrich Egg. Lacquered in tea-green. A fine specimen. Length, 5 inches; diameter, 3½ inches.

2489 Teacup Stand. Carved to imitate a lotus flower, and finished in the style of lacquering called guri. A very rare specimen. Height, 4 inches; inside diameter, 3½ inches. 17th century.

2490 Portable Cabinet (Tansu). Gold lacquer, finished to imitate leather. Decorated most skillfully on top and sides with masks, temple drum, and other musical instruments, in exceedingly fine gold lacquers in relief and in various layers of colored lacquers. It has four chests of drawers, and its door is fitted with lock and key. Very rare specimen. Height, 6 inches; length, 9 inches; width, 6¼ inches. 18th century (end).

2491 Oblong Tray. Black lacquer; the edge is of natural wood. Decorated on center with maples, plum branches and chrysanthemums, each in fan shape, in finely powdered gold with red-tinted lacquer in relief. Signed Yoyusai, a celebrated lacquer artist, and bears his seal-mark on back. Latter part of 18th century. Length, 12¾ inches; width, 8¼ inches.

2492 Square Tray. Black lacquer. Decorated with swimming carps in highly polished gold lacquer, with soft red lacquer treatment, on finest background. This kind of decoration is the most difficult in lacquer work, and is called togidashi makige. The design is from Okio, the founder of the Shijo school (1731–1794), and the execution is by Toyo, a talented lacquerer of the end of 18th century. Signed Kuanshosai Toyo Saku, in gold letters.

2492½ Stand. Gold aventurine lacquer. Decorated on sides with crests of Kiri in powdered and flat gold lacquer, the back being finished with nashiji lacquer of fine quality; mounted with finely chased silver border. Height, 8 inches; inside measurement, 7½ inches; outside measurement, 12 inches. Date, 17th century.

2493 Stand. Black lacquer, with slight nashiji treatment; decorated on sides with designs of crests in gold, the borders being mounted with chased silver. Height, 8 inches; inside measurement, 7½ inches; outside measurement, 11 inches.

2494 Stand for Teacup. Has cover decorated with floral medallions in lacquers of various colors on polished black lacquer. This style of stand was used solely by the daimios or other nobles.

2495 Cabinet (Shodana). Has upper compartment with four sliding doors; the top of the compartment is decorated with a view of the seashore, pine-trees, and cherry blossoms, with mountains and clouds in the distance, all in various tones of heavy gold lacquer, and gold mosaics on black polished lacquer. The doors, sides, back, and base of cabinet are similarly decorated; the sliding door has silver hawthorn blossoms for knobs; and the mountings are also of silver, engraved with designs of karakusa (Indian grass). A rare and fine specimen. Height, 22 inches; length, 33 inches; depth, 17¼ inches. Early part 18th century.

2496 Daimio Double Stand. In finest gold aventurine lacquer throughout. Both shelves decorated with medallions in designs of hawthorn, chrysanthemum, peony, wistaria, camellia, and other flowers in various tones of gold. The support and sides are decorated in karakusa (Indian grass) pattern, also in various tones of gold on aventurine background. The upper shelf is supported by open-work panels. The mountings are of silver, with silk tassels for ornaments. This stand was made solely for the use of daimios or court nobles. (Notice the quality of aventurine and other gold lacquer.) Height, 17 inches; length, 24½ inches; depth, 14½ inches. Early part 17th century.

2497 Kendai (Book Rest). Black polished lacquer. The top is decorated with landscape, representing waterfalls between two gigantic rocks, and pine-trees, with tortoises on a mound; all executed in a most exquisite manner in powdered gold of various layers, the greater part of the rocks filled in with gold mosaics. The decoration on the stand is similarly treated in gold lacquer on beautifully polished black lacquer background. A drawer in the case is also decorated like the stand, and its interior is covered with clouded aventurine gold lacquer of high quality. The back of book rest is decorated with Indian grass pattern in gold, on aventurine background. The support is mounted with chased silver work. End of 17th century. Height, 22 inches; length, 17¾ inches.

2498 Cabinet (Tansu). Containing six drawers and one compartment. Highly polished black lacquer; the top, sides, and back decorated with various landscape views representing temple buildings and garden, richly drawn with fine gold lacquer in various layers. The decoration on the front, representing a rivulet with mountains in the distance, is exquisitely penciled in rich gold lacquer, the greater part of the mountains finished with gold mosaic. The door of the compartment has decoration of maple-trees, and imperial hand-cart, most exquisitely drawn in rich gold; the leaves are in natural colors. The drawers and compartment are finished throughout in aventurine lacquer; the mountings are silver. Height, 21¾ inches; length, 24 inches; depth, 13¼ inches.

2499 Screen (Tsukitate). In red lacquer. Decorated on one side with Chinese landscape, and bird and flowers on the other, in gold and other lacquers in relief. The frames decorated with carved and lacquered designs of peonies and fret patterns. On the lower panel of one side are Chinese characters, "Fukurokujin," or good luck, wealth, and longevity, drawn in black lacquer on red lacquer background, and on the other side symbols of early art objects of China. Rare and old specimen. Height, 33 inches; width, 31½ inches; depth, 15½ inches. Date, 17th century.

2500 Large Sake Cup. Red lacquer. Decorated on the center of the inside with flat design of hō-o, surrounded by India grass pattern, and near the edge with three medallion-like ornaments. The back is decorated with plum-tree. A cup treated on the center in this style is quite rare, and is much esteemed in Japan. Height, 2¼ inches; diameter, 6¾ inches. 18th century.

2501 Perfume Box. Quadrilobed shape. Gold lacquer. Decorated with autumnal grasses, and profusely penciled with different layers of gold on a togidashi background; the borders are covered with silver bands. The interior of both cover and box are finished in giobu or hirame nashiji lacquer. Height, 2 inches; diameter, 4 inches. 18th century.

2502 Writing Case. Aventurine lacquer. Decorated on the cover with the couple of Takasago sages (the faces being solid gold, chased with great taste) and pine-trees in beautiful gold lacquer on muranashiji background. The back is decorated with grasses. Height, 1¼ inches; length, 9½ inches; width, 8½ inches. 17th century.

2503 Suzuribako (Writing Case). Oblong shape. Black polished lacquer; decorated on the cover with three butterflies in polished gold, and on the interior with butterflies and akikusa, or autumnal grasses, in polished gold lacquer of varied tints. A specimen of surprising beauty and finish. Executed by Shunsho I. End of the 17th century. This box, were it now in Japan, would be secured by Japanese connoisseurs at almost any price. Height, 2¾ inches; length, 13⅛ inches; width, 6 inches.

2504 Fubako (Dispatch Box). Black lacquer; decorated on the cover and sides with gourds, vines, and leaves in powdered gold lacquer of various tones, the Japanese character tsuki (moon) in silver incrustation being upon the leaves. On the interior of lid and on the bottom of box is a silver mosaic incrustation. Has silver bordering, and two silver rings for Japanese silk tassels. This is a highly artistic piece. Notice the letter in characteristically large style. Height, 2 inches; length, 9¼ inches; width, 2½ inches. 18th century.

2505 Suzuribako (Writing Case). Gold lacquer, finished in the method known as raden; that is, a flat incrustation of mother-of-pearl on powdered gold background. Decorations on the top and sides are floral medallions. All the interior is decorated with leaves of the kuri-tree in flat incrustation and powdered gold on a background of conventional wave designs. A specimen of the very highest technical and artistic merit, and from the school of Korin. Height, 2⅛ inches; length, 9¾ inches; width, 9 inches. 17th century (end).

2506 Perfume Box. Aventurine lacquer. Decorated both externally and internally with streamlet and rafts beautifully drawn on clouded aventurine lacquer. Has a tray. Height, 4¾ inches; length, 7 inches; width, 4¼ inches. 17th century.

2507 Daimio Manuscript Box (Onrioshibako). Mura-nashiji or clouded aventurine of yellow gold, both externally and internally. The decorations on cover and sides are of books presenting various designs of early Japanese court scenery and a profusion of floral patterns, admirably drawn in polished, powdered, and flat gold lacquer. On the back of the cover are seen bamboos and chrysanthemum flowers executed in various gold lacquers, with gold mosaic mounds stretching to a streamlet which is finished in threaded gold with the greatest skill. This kind of box was made for the use of only the daimios or court nobles. The lacquer belongs to the end of the 17th century. This specimen is one of the most refined, elegant, and luxuriously decorated art objects of Japan. Height, 6 inches; length, 16¼ inches; width, 13 inches.

2508 Daimio Writing Case (Suzuribako). Aventurine gold lacquer or mura-nashiji (clouded gold). Decorated on the cover with book designs, presenting various views of early court life, and floral patterns in powdered and polished gold lacquer. The decoration on the back is of pine-tree and chrysanthemums, in various layers of gold lacquer. This is a companion to preceding. Height, 2 inches; length, 9¼ inches; width, 9 inches.

2509 Daimio Manuscript Box (Rioshibako). Aventurine lacquer. Decorated on the cover and the sides with views of a palace and a garden, with streamlet, pine, and chrysanthemums in raised gold lacquers of various shadings. The back of cover shows a part of the palace garden, a pair of oshidori (favorite garden birds), and artificial fences, all finished in heavy layers of gold and silver lacquers; and a full moon, which is incrusted with silver, is seen rising. A box of this kind was made solely for the use of the daimios and other nobles of Japan. Notice the perfection of drawing and absolute sharpness of all the lines and minute details of it. 17th century. Height, 6½ inches; length, 16¼ inches; width, 13 inches.

2510 Daimio Writing Case (Suzuribako). Aventurine lacquer, both externally and internally. Decorated on the top and the sides with views of palace, garden with pines, and flying storks, in raised gold lacquer, the rocks partly finished in gold mosaic lacquer. All the interior is decorated with a rising moon, which has a yellow leaf-gold incrustation, and with pine and

maple-trees treated as on the exterior. This case is a companion to preceding. Height, 2 inches; length, 9¼ inches; width, 8½ inches. 17th century.

2511 Kobako (Perfume Box). Gold lacquer. Decorated on the top and the sides with diaper pattern, executed in the style known as zogan-nuri, which is the most difficult and costly of art lacquering. The inscriptions on the covers signify good luck and long life (fuku and zu in Japanese). Height, 5¼ inches; length, 8¼ inches; width, 5¼ inches. 18th century.

2512 Writing Case. Polished black lacquer. Decorated with two sacred rocks, between which is suspended a rope, from which hang straw cords with gohei, or shinto sacred paper offerings, and also with waves artistically drawn. The back is decorated with a pine-tree in raised and flat polished gold lacquer, executed with much refinement. The ink-stone has the Japanese character tsuki, or moon, carved and lacquered with gold. A fine specimen from the studio of Shunsho. 18th century. Height, 1¼ inches; length, 10½ inches; width, 7¾ inches.

2513 Small Cabinet. Aventurine lacquer. Decorated with water-wheels and crests in raised and powdered gold lacquer. Has two drawers with silver rings, and mountings on the corners. Fine old specimen. Height, 5¾ inches; length, 8¾ inches; width, 5¼ inches.

2514 Writing Case. Polished black lacquer. Decorated on top with a waterfall scene behind a cherry-tree, and a cloud; all drawn in a most artistic and elaborate manner, in gold of various tones. The interior is finished in aventurine lacquer, with pine-trees and mound in gold mosaic work. This is one of the finest and most artistically executed specimens. Notice the aventurine lacquer inside. Height, 2 inches; length, 9¾ inches; width, 9 inches. End of 17th century.

2515 Writing Case. Black lacquer. Decorated on the cover with a waterfall between two gigantic rocks, boldly drawn. Notice the gold mosaic work on the rocks. The interior is decorated with cherry-blossoms and mountains, in gold, on beautiful aventurine lacquer, and it has descending storks incrusted in silver, shakudo, and gold. The water-holder made of silver, in the shape of a crescent moon, is set in the case. Rich and refined piece. Height, 2 inches; length, 9¼ inches; width, 9 inches. 18th century (early).

2516 Writing Case. Black lacquer. Decorated on top with storks and wakamatsu, or young pine-trees, in powdered gold lacquer. The interior has a design of the noble poet Narihira on horseback, exquisitely drawn on aventurine lacquer background. Height, 1¼ inches; diameter, 9¼ inches. 18th century.

2517 Writing Case. Black lacquer. Decorated with pine-tree and cherry-blossoms in raised gold. The back is decorated with a sea-beach on aventurine ground. Height, 2 inches; length, 10 inches; width, 9 inches. 18th century.

2518 Writing Case. Black lacquer. Decorated with yamabuki flowers in gold lacquer. The interior is finished in aventurine lacquer, having fans beautifully drawn in powdered gold, and showing pines and storks. The borders are covered with a silver band. The water-holder, or midsu-ire, is made of gold, in the shape of pine-branches interlaced. It has ink-handle, knife, piercer, and writing-brush, all lacquered with aventurine, and mounted with chased silver-work. Height, 2 inches; length, 10 inches; width, 9 inches. 17th century (end).

2519 Writing Case. Gold lacquer. Decorated with pines and cherry-blossoms in various gold lacquers; the interior is similarly decorated in yellow, green, and powdered gold lacquers on beautiful gold aventurine. It has a silver water-holder in form of plum-flowers. Height, 2 inches; length, 10 inches; width, 9¼ inches. 17th century.

2520 Writing Case. Aventurine lacquer. Decorated with a collection of books, each presenting various designs of early Japanese poetical works, in polished gold lacquer. It is a beautiful specimen of the highest work of the sort. The interior is decorated with mume and wakamatsu, or plum and pine, in powdered gold on aventurine background. The borders are mounted with silver rims. This box is one of the most delicate and brilliant works of Koami, the founder of the school called by his name, and it bears in gold the words, "Koami Inaba tsukuru" (made by Koami Inaba). Rare and valuable specimen. Height, 2 inches; length, 9 inches; width, 8¼ inches. 17th century.

2521 Writing Case. Black lacquer. The cover is decorated with two standing storks, drawn with admirable talent; on one corner it has Naniwa (another name for Osaka) written in gold lacquer, and on the other corner tsuki, or moon, in raised lacquer. The interior is decorated with summer grass and grasshoppers, which are inlaid with mother-of-pearl. Height, 1⅛ inches; length, 9 inches; width, 8⅛ inches. 17th century.

2522 Writing Case. Black lacquer. Decorated with landscape in panel and with checkers in gold; the interior shows a river scene in powdered gold lacquer. Height, 1½ inches; length, 8¼ inches; width, 8 inches. 16th century.

2523 Writing Case. Aventurine lacquer. Decorated on inside and outside with a collection of fans, presenting designs of

plum, bamboo, and pine trees. Rich and valuable specimen. Height, 2 inches; length, 10 inches; width, 9 inches. 17th century.

2524 Writing Case. Finest aventurine lacquer throughout. Decorated with house, mountains, and river in rich gold lacquer in varied effect. The back is decorated with plum and pine trees. Richest specimen of aventurine lacquer. Height, 2 inches; length, 10 inches; width, 9 inches. 17th century (end).

2525 Writing Case. Black lacquer outside, and aventurine lacquer of highest quality inside. Decorated on top with houses; and on back with maple-tree in gold, and setting sun in deep red lacquer. It has a gold water-holder. Very rich and refined piece. Height, 1¾ inches; length, 9 inches; width, 8¼ inches. 17th century.

2526 Writing Case. Fine aventurine lacquer. The top is decorated with autumnal flowers and setting sun, and the back with chrysanthemum. The interior is in powdered and polished gold. A rare specimen of rich and artistic work. Notice the wonderful effect of the moon seen behind the autumnal grass. Height, 2 inches; length, 9¾ inches; width, 9 inches. 17th century.

2527 Small Tablet. Aventurine lacquer. Decorated with pine, bamboo, and storks (emblems of good wishes), in powdered and mosaic gold lacquer in various layers. This is drawn with great skill and is a specimen of the highest gold-lacquer work. It is by Sotetsu of Kioto, a pupil of Yoyetsu; date, 17th century. Notice the crest of Tokugawa, in black lacquer penciled on a highly polished black ground in one corner. Length, 7 inches; width, 5 inches.

2528 Perfume Box. Spool-shaped, Powdered gold lacquer. Decorated with tanzaku (papers for writing poems) and leaves (emblems of festival in July), in red, green, and brown lacquers, each tanzaku having minute drawings of flowers, etc. The body design represents the thread, and is drawn with great accuracy in powdered gold. Exquisite specimen. Height, 4 inches; diameter, 3¾ inches. 18th century.

2529 Perfume Box. Has two compartments. Lacquered in the style known as kinhirame. Decorated with plum-flower branches in profusion, both on top and sides; the interior is finished in muraaashiji, or clouded aventurine of fine grade. Height, 2¾ inches; length, 5 inches; width, 3¼ inches. 18th century (early).

2530 Perfume Box. Square form. Flat incrustation of mother-of-pearl in gold powdering. Decorated with kiri crests. This kind of lacquer is called kamakura. Reproduced by the artist Komin. 18th century. The borders are mounted with lead. Height, 2 inches; diameter, 2 inches.

2531 Perfume Box. Square shape. Decorated with kiri flowers, in flat incrustation of mother-of-pearl in powdered gold; the borders are mounted with lead. The piece is called kamakura masako tibako, and is a reproduction by the artist Komin. 18th century. It is certified by the celebrated antiquary, Kohitsu Rioban. Height, 2 inches; diameter, 2¾ inches.

2532 Perfume Box. This is for solid perfumes. It contains four smaller boxes, each representing an early Japanese book of poems, viz.: Kokinshu, Manyoshu, Yamato-monogatari, and Isemonogatari, all in highly polished gold lacquer. The outside is decorated with cards for the game of perfume. This kind of box is called ko-fuda-bako. Height, 1½ inches; length, 3¼ inches; width, 3 inches. 18th century.

2533 Perfume Box. Round shape. Decorated with leaves used in New Year's festivities as emblems of good wishes and happiness, in powdered gold of various shades. The interior is in aventurine of high quality. Rare piece. Height, 3 inches; diameter, 3¼ inches. 18th century.

2534 Perfume Box. Quadrilobed shape. Decorated on top with kiku and kiri in gold on black polished lacquer. This is called kamakura. The borders are covered with lead bands. Height, 2¼ inches; diameter, 3⅛ inches. 16th century.

2535 Perfume Box. Shape is called fundo (a weight for scales). Decorated with bamboo and sparrows, and upon the sides it has crests on green lacquer. Height, 1⅛ inches; length, 3½ inches; width, 2¼ inches. 18th century.

2536 Perfume Box. Square shape. Decorated outside with lily bouquets on powdered gold; design of conventional waves. On the inside is seen a design of plum-blossoms most beautifully decorated in vermilion red lacquer, with polished gold tracing. Notice the design produced in highly polished flat lacquering on beautiful black ground. The borders are mounted with silver. A very rare little gem. Height, 1 inch; diameter, 3 inches. 17th century.

2537 Perfume Box. Fan shape. The top is decorated with flowers and bird-cage on finely polished gold lacquer, the flowers being produced by successive layers of fine gold in varied tones. The sides are of black polished lacquer. Height, 1¼ inches; length, 4½ inches; width, 3 inches. 19th century (early).

2538 Perfume Box. Shape of two oblongs overlapping. Decorated with beautifully drawn peacock's feathers and flowers in medallion, in mother-of-pearl and gold lacquer, on polished black lacquer. Height, 1¼ inches; length, 3¼ inches; width, 3$\frac{1}{16}$ inches. 18th century.

2539 Perfume Box. Fancy shape. Rests on three legs. Decorated with mountains and leaves ; on top it has the paper noshi and a maple branch beautifully drawn in powdered lacquer. The interior is finished in yellow aventurine, called muranashiji, of high grade. Height, 3⅜ inches ; length, 3¾ inches ; width, 2½ inches. 17th century.

2540 Stand. Rests on four legs. Polished black lacquer. Decorated on top with a most delicately drawn landscape in gold. A beautiful little specimen. Height, 1⅜ inches ; length, 6⅜ inches ; width, 1⅛ inches. 18th century.

2541 Perfume Box. Hexagonal shape. The top is decorated with a dragon in highly polished brilliant gold lacquer, in relief. The sides are finished in zogan-nuri, which is the most difficult and costly work in lacquering, with various conventional designs. Notice the workmanship of this zogan-nuri ; it is remarkably well executed. On the back is a beautiful powdered gold decoration of mask, box, and fan, all used for No dancing. Has a tray, showing chrysanthemum flowers in various stages of growth, most exquisitely decorated in varied effect by successive layers of gold lacquer. Height, 2 inches ; diameter, 4¼ inches. 18th century (end).

2542 Perfume Tray (Kobon). Square shape. Decorated with landscape beautifully drawn in fine powdered gold lacquer on highly polished black lacquer ground. The borders are decorated with kiri crests. Diameter, 7 inches. 18th century.

2543 Perfume Box. Shape of hagoita (battledoor). On top it is decorated with a view of New Year's reception of court nobles, most delicately treated in low-toned gold and black lacquers ; on the sides are seen the emblems used in ceremonious decorations at New Year's ; and the interior is finished in aventurine lacquer. Rare and fine piece. Height, 1⅛ inches ; length, 7 inches ; width, 2¾ inches. 17th century.

2544 Perfume Box. Oval shape, with outer cover and a tray. Decorated on top with a most accurately drawn scroll of drapery in gold lacquers of varied tints ; and on sides, with a view of Yoshino river and falling maple-leaves—a Yamato scene, which is celebrated for its association with poets in the early history of Japan. The tray has a bouquet of cherry flowers, and a streamlet, beautifully drawn in gold on polished black lacquer. The interior is of clouded aventurine. Height, 2¼ inches ; length, 4¼ inches ; width, 3¼ inches. 17th century. Rare specimen.

2545 Perfume Box. Gold lacquer. Decorated on top with a heron standing on a plum-bough, most delicately and artistically drawn on polished black lacquer background. Notice the artistic refinement of this design. The interior is finished in gold mosaics on polished black lacquer. Made by Shomosai, and signed. Date, 1800. Height, 1¼ inches ; length, 6½ inches ; width, 6¼ inches.

2546 Perfume Box. Contains one tray and seven small boxes. All are in rich gold aventurine lacquers, and decorated with chrysanthemums in profusion. The back of the cover is decorated with a stork, forming a crest. Richest and finest specimen of decorated aventurine. Notice the details of execution and quality of the lacquer. Height, 2½ inches ; diameter, 4⅛ inches. 17th century.

2547 Miniature Cabinet. Made in skeleton frame, with three drawers. Decorated with yamabuki flowers and bamboo fences, in powdered gold on greenish-tinted gold background. All the interiors are finished in rich aventurine lacquer. The top drawer has a tray, similarly decorated on polished and powdered gold lacquer. The piece is a perfect gem. Height, 6 inches ; length, 6½ inches ; width, 3⅛ inches. 18th century (early).

2548 Incense Burner. Pagoda or castle shape. Decorated with pine, bamboo and plum trees. It has three drawers well fitted and beautifully decorated. The side of top part is mounted with openwork silver. All the interiors are in gold aventurine. Height, 6¼ inches ; length, 6¼ inches ; width, 3⅛ inches. 18th century (early).

2549 Incense Box. Fan shape ; in two compartments. Contains a tray and a complete set of utensils numbering eight pieces. Decorated on top with a basket of flowers, in varied gold lacquers ; and on sides, with a conventional wave design in gold on black lacquer. The interior is finished in aventurine lacquer. Notice the quality of the gold lacquers used in all the parts. Height, 6 inches ; length, 12½ inches ; width, 7¼ inches. 18th century (end).

2550 Sweetmeat Box. Is in two compartments. Decorated on top with chrysanthemums, in medallion ; and on sides with cherry, maple, and plum trees, and autumnal flowers, each in a medallion on black lacquer ground, and surrounded by powdered gold lacquer. The inside is finished in aventurine lacquer. Notice the variously tinted lacquers used on this box. Height, 6⅛ inches ; length, 8 inches ; width, 7 inches. 18th century.

2551 Manuscript Box. Black lacquer. Decorated on top with fan and plum-trees in gold. Height, 2¼ inches ; length, 15¼ inches ; width, 12⅛ inches.

2552 Writing Case. Black lacquer. Decorated on top with plum blossoms in gold and crimson lacquer, and with royal hand-cart for flowers, exquisitely drawn in gold. On the interior is seen a folding screen, showing ducks and mountains, drawn in Indian-ink lacquer, and a bouquet of chrysanthemums set in a bamboo vase, skillfully painted in gold. A specimen of high quality. Height, 2 inches ; length, 9½ inches ; width, 8¼ inches. 17th century (end).

2553 Writing Case. Gold lacquer. Decorated on top with two storks in relief, and on the back with houses by a river. Executed with great ability. Notice the justness of lines and vigor of drawing. The borders are all mounted with lead. This piece is attributed to the period of Kamakura-Jidai (14th century). Height, 2 inches ; length, 9½ inches ; width, 8¼ inches.

2554 Writing Case. Decorated on top with a collection of most accurately drawn sword-hilts, in lacquers of various colors ; and inside with pine-tree and maples and a straw-thatched bamboo gate. All exquisitely done in gold and mother-of-pearl. It has a bronze water-holder in shape of sword hilt. Height, 2 inches ; length, 10 inches ; width, 9 inches. 17th century.

2555 Writing Case. Decorated on top with imperial hand-cart inlaid with mother-of-pearl in high relief and penciled with powdered gold lacquer on finely polished black lacquer background. The inside is decorated with leaves of awoye, in various gold lacquers on black ground. Height, 1¼ inches ; length, 10 inches; width, 9½ inches. 17th century.

2556 Writing Case. Decorated on top with a Chinese inscription signifying rau (name of a plant) and kiku (chrysanthemum), which are illustrated on the back of the cover. Executed by Gizan, and signed with his seal-marks in red lacquer. A very distinctive specimen. Height, 1¼ inches ; length, 9 inches ; width, 8¼ inches. 18th century.

2557 Writing Case. Aventurine lacquer. Decorated on top with maple-trees in gold ; and on back with a heavily chased silver incrustation of a box usually carried on the back by yamabushi (Shinto priests). The borders are mounted with a silver band. It has a yellow metal water-holder in junk shape, and an ink-holder, two writing brushes, one knife, and one gimlet, all in gold lacquer. Height, 1¼ inches ; length, 7¼ inches ; width, 7 inches, 17th century.

2558 Sweetmeat Box. Has outer cover. Decorated all over with peony and chrysanthemums in red and green lacquers on red lacquer background. This style of work is called jogahana, and is quite rare. Height, 6 inches ; diameter, 7 inches. 17th century.

2559 Perfume Box. Decorated with maple trees and with temple drum and curtains (emblems of Shinto decoration in Yamato), in a peculiar style of gold lacquer. The borders are mounted with lead. A specimen of great age and rarity. Height, 5 inches; length, 6¼ inches; width, 5⅛ inches. 13th century.

2560 Shrine with Image of Buddha. Most perfectly carved in wood. Aventurine lacquer; interior of inner shrine is in powdered gold lacquer. It has an outer case in black lacquer, with gilded lacquer on the back. Mounted with silver ornamentation. Rare specimen of old carving. Height, including outer case, 11 inches; length, 5⅛ inches; width, 5 inches. Date, about 12th century.

2561 Jar. Made to represent a silk covering tied at top with tassels. Decorated with a dragon in raised gold lacquer of fine powderings. Notice the expression of dragon's face and the beautiful execution of the tassels. Height, 4⅛ inches; diameter, 3¼ inches. 19th century.

2562 Perfume Box. Shape of a basket of flowers. Gold lacquer. Decorated on top with peony and wistaria in fine powdered gold lacquer; and on the sides with yamabuki, ran, and leaves of awoye on greenish-tinted powdered gold background. The interior is finished in aventurine lacquer. Height, 1⅛ inches; length, 3⅛ inches; width, 3⅛ inches. 17th century (end).

2563 Perfume Box. Shape is of two oblong boxes overlapped. Gold lacquer. Decorated with wakamatsu (young pine-trees) and bamboo in gold; the interior is in gold aventurine. Height, 1¼ inches; length, 3⅜ inches; width, 3⅛ inches. 18th century.

2564 Perfume Box. Pail shape, with handle. Decorated with fans and pine-trees in gold and mother-of-pearl on aventurine ground. A specimen of old and rare lacquer. Height, 3⅛ inches; diameter, 3⅜ inches. 13th century.

2565 Miniature Picnic Set. Has two compartments. Decorated on top with inlaid design of two Chinese figures and pine-tree. The sides are finished in inlaid work of mother-of-pearl in ornamental crest design, with panels in wicker-work. The interior is in black lacquer. It has an outer stand with handle. Old and rare specimen of this kind. Height, 3⅛ inches; diameter, 3⅛ inches. 13th century.

2566 Perfume Box. Red lacquer. Decorated with autumnal grasses in gold. On the interior are seen grasshoppers and toad in gold on black lacquer background; beautifully drawn. Height, 2⅛ inches; diameter, 3⅛ inches. 18th century.

2567 Perfume Box. Tsuishu lacquer. Decorated on top in a carved design of travelers and pine-tree, and on sides with wicker-work deeply carved and lacquered in a brown shade on red background. The interior is finished in black lacquer. Height, 2¾ inches ; diameter, 2¾ inches. 18th century.

2568 Box. House shape. Gold lacquer ; decorated to imitate the thatched roof of a house, in gold and ivory. Height, 4 inches ; length, 4 inches ; width, 3½ inches.

2569 Perfume Box. Made of a natural egg. Decorated with two roosters fighting ; exquisitely drawn in various gold lacquers. The interior is finished in powdered gold of fine grade. Height, 3 inches ; length, 4¼ inches ; width, 3 inches.

2570 Perfume Box. Made of a natural egg. Decorated on top with an eagle resting on a plum-bough in gold. The interior is finished in powdered gold lacquer. Height, 2¾ inches ; length, 4½ inches ; width, 3 inches.

2571 Stand. Rests on four legs. Lacquered to imitate teak-wood, and decorated in gold on sides. Height, 3 inches ; length, 6¾ inches ; width, 5⅝ inches.

2572 Tea Jar. Made of ivory ; decorated in lacquers, with plum-flowers in red lacquer. A beautiful specimen of old ivory, showing lovely effect of patina. Height, 2¼ inches ; diameter, 2¼ inches.

2573 Flower Stand. Made of shell, resting on bronze stand. A fine specimen of shell. The stand is by Tounsai. 19th century (early).

2574 Ornament. Made of a palm-nut. Decorated with an incrustation of various sea-shells and coral.

2575 Two Hair-pins. Made of silver ; represent chrysanthemum, butterflies, and vine-flower. Specimens of hair-pins used by Japanese noble families in early times.

2576 Transparent Hanging, or Kakemono. Tortoise-shell and gold lacquer. The center panel is formed by two coiled dragons beside an incense koro in rich gold lacquer, and between clouds. The outer field is composed of tortoise-shell strips, held together by silk cords, and framed with flat silver bands, made in links, and engraved with dragons and conventional clouds, etc. Length, 48 inches ; width, 22½ inches.

2577 Glass Case for above. Mounted in dull-polished brass.

SALE, WEDNESDAY AFTERNOON, APRIL 27TH

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

WATCHES

2601 Lady's Watch. Gold and blue enamel; lyre shape; music score on face; with pearls, brilliants, red enamel, and mosaics on back. French. 18th century.

2601

2602 Lady's Watch. Gold, open face, fine enamel back. Maker, Leroy, Paris. 18th century. French.

2603 Locket or Chatelaine Watch. Scallop-shell shape, gold with colored enamels. Ruby jewel. Maker, Coyppel, Paris. 18th century.

2604 Lyre-shaped Watch. Gold and enamel. Maker, Clary of Paris. Double case. Crystal in back, showing movements.

2604

2605 Gold Watch. Jeweled, double case, brilliant setting front and back; hand studded with brilliants; miniature head in enamel on back. Maker, Delisle, Paris. 18th century.

2606 Heart-shaped Locket or Chatelaine Watch. Gold and enamel, set with seed pearls. French. 18th century. In original case.

2607 Locket or Chatelaine Watch. Profile shape of lamb, with lamb in enamel on gold case, richly set with pearls. 18th century. French. In original case.

2608 Gold and Enamel Chatelaine Watch. With gold chain and ring. French. 17th century. In original case.

2609

2609 Gold Watch. Assyrian harp shape, enameled. The watch set in base of harp. Cupids in enamel on base. French. 18th century. In original shagreen case.

2610 Watch. Gold and enamel, richly set with pearls. Garlands of flowers on front and back. In original case.

2611 Watch. Gold and enamel, richly set with pearls. Cord and pearl border. Maker, Berthand, Paris. 18th century.

2612

2612 Watch. Gold and enamel, mandolin shape. Double case. Maker, Romille, Paris. 18th century.

2613 Watch. Gold and enamel. Griggson of Paris, maker. Fine miniature in enamel on back, representing Acis and Galatea. In original morocco case.

2614 Gold Watch. Set with pearls; open front, enamel back. Maker, Griggson, Paris. 18th century. In Russia leather case.

2615

2615 Chatelaine Watch. Urn shape, in gold and rich enamel. Maker, Lepine, Paris. 18th century. In original case.

2616 Chatelaine Watch. Ball shape, in gold and enamel. Richly engraved. Paris. 18th century.

2617 Watch. Gold and enamel, set with brilliants. Miniature in enamel on back. French. 18th century. In original case.

2618 Watch. Triple-faced chatelaine; heart shaped; gold, finely engraved. Hour and minute and second dial, and exposed works under crystal. In original morocco case.

2618

2619 Watch. Gold and enamel, mandolin shape. Watteau group on front. Double case. Makers, Melby Bros., Paris. 18th century.

2620 Chatelaine Watch. Gold and enamel, elaborately set with pearls and brilliants. Maker, Le Roy, Paris. Suspended to gold and enamel

chatelaine with cut-steel chains and numerous charms. In morocco and gilt case.

2621 Chatelaine Watch. Gold and enamel with rich jewel and pearl setting. Suspended from a quadruple gold chain with enamel mounts. Antique morocco case.

2622 Scent Box. Acorn shape, very fine bloodstone mounted in open-work gold, with enamel inscription on band. Diamond head to spring. Old morocco case.

2623 Scent Box. Oblong shape, in gold with rich enamels; miniature clock with double dials set in base. French. 18th century.

2620

SNUFF BOXES

2624 Gold Snuff Box. Long oval form, elaborately chased. French. 18th century. In shagreen case.

2625 Gold Snuff Box. Richly enameled, oval shape; roses on top, on blue ground; inclosed by green and gold border. French. 16th century.

2626 Snuff Box. Gold and enameled; panels of Cupid and Venus on top and bottom. Oblong.

2627 Gold Snuff Box. Highly chased. Gift of the Queen of England to Count Schlick, who was decorated on his 75th birthday by the King of Prussia, the Emperor of Russia, the Dukes and Princes of Saxony, Hanover and Bavaria, the Queen of England, the King of France, appointed officer of the Legion of Honor, and of the King of Naples, of Victor Emmanuel of Italy, etc., etc.

2628 Gold Snuff Box. Set with fine engraved mother-of-pearl, floral inlaying in gold.

2629 Crystal Snuff Box. Set in gold elaborately chiseled. French. Early 18th century. In original case.

2621

2630 Snuff Box. Gold, green enamel panels and bottom, with enamel relief of composition of Cupids at Play in red enamel on top. In original case.

2631 Snuff Box. Gold engraved and with fine enamels. Circular miniature in enamel on top, of cavalier and lady. In original case.

2632 Circular Patch Box. Gold, blue enamel set with diamonds and pearls; directory period. In shagreen case.

2633 Gold Snuff Box. Elaborate chasing with moss agate panels. 18th century. French.

2634 Bonbon Box. Alabaster, with mother-of-pearl and gold mosaic inlays; gold mounted. French. Directory period.

2635 Snuff Box. Carnelian, set with gold, elaborately enameled and chased. Same period as above described.

2636 Flat Snuff Box. Mother-of-pearl back, silver face, with figures. 18th century. French.

2637 Snuff Box. Finely marked blood-stone set in gold; brilliant studding on the hinge.

2638 Snuff Box. Old Sèvres porcelain set in silver, with scenes and groups. Last century. French.

2639 Snuff Box. Fine agate body, with top panel in gold and enamel.

2640 Another. Similar, smaller.

2641 Snuff Box. Gold, incised, with exquisite enamel panels in colors. 18th century.

2642 Gold Snuff Box. Set with enamels. Miniature in enamel on lid, showing cavalier and lady with sheep and lamb.

2643 Gold Snuff Box. Blue enamel setting, with fine miniature on lid. French. Period of Louis XV.

MISCELLANEOUS

2644 Ivory Patch Box. Lined with tortoise-shell, gold mounted. Miniature painting on lid.

2645 Patch Box. Ivory, mounted in gold, with fine miniature portrait on top. Period Louis XV. Shagreen case.

2646 Bonbon Box. Agate, inlaid with jasper, set with gold. Morocco case. 18th century. French.

2647 Bonbon Box. Mottled jasper, with view of interior of St. Peter's, Rome, in enamel, set in gold. Antique morocco case.

2648 Large Comb Head. Elaborately carved in shell cameo, white on brown-gray ground; subject, the Triumph of Bacchus. Unusually delicate and rare example. In case.

2649 Miniature Portrait of a Lady. By John Hoppner. Mounted in gold. English. Last century. Fine and perfect example.

2650 Miniature Landscape, with figures fishing. Painted in monochrome on porcelain and mounted in gold. English. Last century.

2651 Miniature. French. Period Louis XV. Rich gold mounting with easel support.

2652 Miniature. French. Period of Louis XV. Rich gold mounting, with easel support.

2653 Miniature. By Larrieu, 1831. Portrait of a young man. Framed in gold, mounted on plush stand.

2654 Bracelet. Gold, with many-colored enamels set with precious stones. Antique morocco case. This piece is exceptionally fine as an example of a class of work made for the sultanas.

2655 Smelling-salt Box. Onyx with gold setting, antique case. 17th century. French.

2656 Smelling-salt Box. In gold and enamel. French. 18th century.

2657 Smelling Bottle. Elaborate gold open-work on fine bloodstone. French. 18th century.

2657

2658 Medallion Pendant for Necklace. Female classical head, finely engraved in crystal with gold mounting. Exquisite execution and rare in size.

2659 Perfume Bottle. Dresden china mounted in gold, decorated with war picture, from period of Frederick the Great.

2660 Miniature Guitar. Tortoise-shell, mother-of-pearl inlays on sandalwood.

2661 Pendant, Necklace, and Ear-rings. Rose diamonds and other stones. Set in silver of beautiful design and fine workmanship; made for a wedding gift to a royal personage. French, 18th century.

2662 Necklace. In very fine pattern of floral lace and blossoms; with triple pendant, suspended by ribbon bow in center. Rose diamonds in gilt setting. Period Louis XV. French. In antique morocco case for toilet table.

2663

2663 Small Vase. Sèvres porcelain, with flower panels on green body; gold finish, mounted in gilt repoussé, and chiseled. French. 18th century.

2664 Jeweled Jade Pipe Piece. The mouthpiece of an Oriental pipe, in carved jade, richly inlaid. A very fine and unusual example.

2665 Set Cruet Stand, Salt Cellars and Mustard Pot. Open-chiseled silver, with blue engraved crystal glass bottles and bowls. French. 18th century.

2667 Small Vase. Pitcher shape, fine old enamel mounted in ormolu.

2667

2668 Small Vase. Broad amphora shape, on raised feet. Dresden porcelain. Rococo design, with rose and pale-green outlining, and decorated with various cut flowers painted in natural colors; gilt and oblique perforations at the neck. Height, 9 inches; diameter, 4½ inches. 18th century.

2669 Jardiniere. Has handles and cover. Dresden porcelain, decorated in Oriental style, with floral design, including chrysanthemums, etc., and with gilding. Marked with two crossed swords. 18th century. Height, with cover, 9 inches; diameter, 6¾ inches.

2670 Pair of Vases. Urn shape. Agate, with rich ormolu mounting. Garland, with ribbons. Handles with finely modeled and finished female heads. Masterly chasing and finish in Louis XVI. style. 18th century. Height, 9 inches; diameter, 4½ inches.

2671

2671 Pair of Candlesticks. Agate, with ormolu mountings. Louis XVI. design, exquisitely chased and finished, with vase-like top showing a frieze of figures in strong relief carefully modeled. 18th century. Height, 7⅞ inches.

2672 Pair of Candlesticks. Ormolu bronze mounting, upon white Carrara marble. Three caryatides. Style of First Empire. Height, 8¼ inches.

2673 Venetian Rose Point Lace Dress Front. 16th century. 35 inches long, 22 inches wide at the bottom, tapering to 9 inches at the top.

2674 India Chintz Hanging. Palm leaf design with borders, etc., and lined in black. Length, 5 feet 7 inches; width, 3 feet 8 inches.

2675 Priest's Chasuble. Genoese. 16th century. Rich silver and silver gilt tissue with silk broché. Lined with silk and trimmed with silver passementerie.

2676 Priest's Chasuble. Italian. 16th century. Rich silk broché, with silver and gilt tissue, lined and trimmed with silver passementerie.

2676½ Priest's Dalmatic. Italian. 16th century. Rich silk broché, with silver and gilt tissue, lined with silk and trimmed with silver passementerie.

2677 Hand Bellows. Carved pear wood, an example of the most delicate and artistic treatment, by Miano, sculptor, Vicenza, Italy From the Italian Art Exposition, Turin, 1884. Length, 25½ inches x 8½ inches.

2678 Large Vase. Sèvres porcelain, amphora shape, painted with allegorical figure subjects on white ground. Signed F. de Courcy, 1881. With chased ormolu handles and plain base. Height, 35½ inches; diameter, 17 inches.

ITALIAN AND CHIPPENDALE FURNITURE.

2679 Cabinet. Italian renaissance, 16th century, elaborately carved with figure subjects, etc. Height, 84 inches; width, 40 inches. *From the Leclanches Collection, Paris.*

2680 Cabinet. Italian renaissance, formed by an elaborately carved treasure chest of the 16th century, with a carved top and shelf supported by two carved sphinxes. Width, 5 feet 9 inches; height, with top pieces, 5 feet 1 inch. *From the Leclanches Collection, Paris.*

2681 Chippendale Sideboard. Mahogany, with inlaid panels, two cupboards and one center drawer, raised on slender legs. Height, 3 feet; width, 5 feet; height, with brass bars, 4 feet 8 inches.

2682 Chippendale Bureau. Satin wood, inlaid with rosewood, mahogany and pear wood. Width, 4 feet 6 inches; height, 2 feet 10 inches.

2683 Chippendale Sideboard. Mahogany, with inlaid panels, three cupboards and three drawers, raised on slender legs. Width, 5 feet 1½ inches; height, 3 feet 4 inches.

2684 Sideboard. Colonial, mahogany. The center part has wide drawer, and is supported by two large cylindrical cupboards with fluted sides. The upper shelf is held by carved brackets and has a mirror panel. Length, 8 feet 5 inches; width, 4 feet 10 inches.

2685 Library Table. Carved oak, antique finish, with a series of drawers at the ends to hold engravings and photos, and two center drawers, with fine chased brass handles. Made by Messrs. Herter Bros. Length, 6 feet 6 inches; width, 4 feet. *Mrs. M. J. Morgan Collection.*

CHINESE IMPERIAL SCREEN.

2686 Ten Large Panels, each handsomely carved in teak-wood framing. The upper part is composed of carved open-work lacquer in green, red, and gold, surrounding a panel with emblematical design woven in silk (similar to the fine "point" of Gobelins). The second panel of silk has an embroidered fret design with sixty ancient Chinese symbolical characters. The other panels are in lacquer ornamented with gold, and fine bamboo work arranged in fretted design. The lower panel is in black lacquer decorated in gold, with dragons in circular medallion.

The reverse side of each panel is composed principally of lacquer with rich gold ornamentation on a black ground, and framing a painted or silk panel. Height, 11 feet 3 inches; width, 2 feet. 17th century.

From the Summer Palace of the Emperor of China, Yuenmingyuen. Looted and burned in October, 1860.

JAPANESE TAPESTRIES.

A series of hangings embroidered in Japan under the late Mr. Robertson's personal supervision, and intended for wall hangings and portières. The designs are similar and the workmanship the same as those used in the residence of H. G. Marquand, Esq., New York, are all in silk, and faithfully rendered in appliqué and solid needlework, comprising many different stitches, and raised in various degrees, in order to give character to the subjects depicted.

2687 Large Panel. Representing a Japanese daimio carriage, with every detail rendered in faithful accuracy, standing under a cherry-tree in full blossom. Height, 8 feet 6 inches; width, 5 feet 2 inches.

2688 Large Panel. Representing rich silk robes hanging on a stand, with a Nô dancer's mask close by, also a hanging ball of flowers with streamer strings. Height, 7 feet 8 inches; width, 5 feet 3 inches.

2689 Large Panel. Representing a warrior's helmet and clothing on a stand, under a looped drapery. Height, 7 feet 8 inches; width, 5 feet 2 inches.

2690 Large Panel. Representing a screen, fan, and a hanging basket filled with flowers. Height, 7 feet 6 inches; width, 5 feet 3 inches.

2691 Large Panel. Representing a rich robe, and a box, ornamented with chrysanthemums. Height, 7 feet 6 inches; width, 5 feet 3 inches.

2692 Large Panel. Representing a large captive falcon perched on screen, and a lantern. Height, 7 feet 10 inches; width, 5 feet 3 inches.

2693 Large Panel. Representing a large vase on stand, with a sprig of foliage, and surrounded by butterflies. Height, 7 feet 6 inches; width, 5 feet 3 inches.

2694 Small Square Panel. Richly embroidered and representing a basket with flowers in natural tints, and a fan with cord and tassels. Height, 2 feet 2 inches; width, 2 feet 4 inches.

2695 Small Square Panel. Representing peacock feathers and ornaments. Height, 2 feet 1 inch; width, 2 feet 4 inches.

2696 Oblong Panel. Representing various ornamental boxes, with cloths and a bird. Length, 4 feet 4 inches; height, 2 feet.

2698 Large Panel. Representing divers objects, including a large screen, jar, fan, and a hanging basket with chrysanthemums. Height, 8 feet 6 inches; width, 5 feet 3 inches.

2699 Large Panel. Representing divers objects, including a screen, stands, and vases with plants, etc. Height, 8 feet 6 inches; width, 5 feet 3 inches.

2700 Large Panel. Representing a large alarm drum, partly hidden by a hanging; also a tree in autumn foliage. Height, 8 feet 6 inches; width, 5 feet 3 inches.

2701 Large Panel. Representing various musical instruments, scroll hanging, and a white parrot in swing. Height, 8 feet 9 inches; width, 5 feet 3 inches.

2702 Large Panel. Representing an embroidered drapery, and a large bronze square jar supported by demons, with elephant in relief on center panel, dog Foo on the top of cover. Height, 7 feet 5 inches ; width, 5 feet 3 inches.

2703 Oblong Panel. Representing circular boxes in black silk, with gold color imperial crests, etc. Length, 3 feet ; height, 2 feet.

2704 Oblong Panel. Representing a vase, stand, and bowl, and blossoms, etc. Length, 3 feet 7 inches ; height, 2 feet 2 inches.

2705 Oblong Panel. Embroidered to represent a garden seat, and tripod with blossoms, etc. Width, 4 feet 5 inches ; height, 2 feet.

2706 Oblong Panel. Embroidered to represent various objects. Width, 3 feet ; height, 1 foot 5 inches.

2707 Oblong Panel. Embroidered to represent a vase with flowers, etc. Width, 3 feet ; height, 2 feet 2 inches.

A SERIES OF ANTIQUE SILK RUGS, CHINESE DESIGN

2708 Large Rug. The center is covered with geometrical patterns in light colors, with red predominating, and finished with a rich border. Length, 10 feet 4 inches ; width, 6 feet 6 inches.

2709 Large Rug. Yellow center in triangular fret patterns, with five circular floral medallions; outer border in various rich colors. Length, 10 feet ; width, 6 feet.

2710 Large Rug. Steel blue center, with a symbolical medallion in red and yellow, with symmetrical and fret borders and corners in rich tones of red, yellow, light green, etc.

SERIES OF CAMEL'S HAIR RUGS

2711 Rug. Three diamond-shaped medallions in center, and diaper pattern border. Brown and gray tones prevailing. Length, 12 feet 7 inches ; width, 5 feet.

2712 Rug. Small pattern, with borders in tan and light colors. Length, 10 feet ; width, 4 feet 4 inches.

2713 Rug. Light center, with medallion and Sanskrit characters. Border with red ground. Length, 8 feet ; width, 4 feet 2 inches.

2713a Large Rug. Red center in geometrical design, with medallion and border. Length, 10 feet 10 inches ; width, 5 feet 8 inches.

2714 Rug. Buff center, with tan-colored design and dark medallion, with border. Length, 7 feet 3 inches ; width, 3 feet 8 inches.

2715 Two Rugs. Center with buff-colored, lozenge-shaped medallions, and with small black diapered ground and borders. Length, 8 feet 6 inches ; width, 2 feet 9 inches.

2716 Long Rug. Tan-colored ground, with geometrical design in various colors. Length, 15 feet ; width, 3 feet 3 inches.

2716a Long Rug. Dark center, with border in various colors, and arranged in small patterns. Length, 16 feet 10 inches ; width, 3 feet 7 inches.

COLLECTION OF MODERN AND ANTIQUE EASTERN RUGS

FORMERLY IN USE THROUGHOUT THE ART ROOMS AND GALLERIES

2717 Rug. Design in various shades of red and blue. Length, 6 feet ; width, 4 feet 6 inches.

2718 Rug. Red predominating, with geometrical design. Length, 9 feet ; width, 6 feet 9 inches.

2719 Hearth Rug. Red predominating ; design in blue and buff. Length, 4 feet 8 inches ; width, 3 feet 9 inches.

2720 Saddle Rug. Black ground, with mosque and towers, etc., surrounded by small palm-leaves, with a crest and star in each corner. Length, 3 feet ; width, 3 feet.

2721 Hearth Rug. Maroon ground, with geometrical design in dark blue and white. Length, 6 feet ; width, 3 feet 2 inches.

2722 Rug. Palm-leaf design, on light ground with borders. Length, 6 feet 10 inches ; width, 4 feet 11 inches.

2723 Rug. Dark blue ground, with small design and borders in light colors. Length, 6 feet ; width, 4 feet 5 inches.

2724 Rug. Dark blue, with medallions and corner pieces. Length, 7 feet 3 inches ; width, 4 feet 9 inches.

2725 Large Rug. Blue ground, with center medallion, floral design, with red predominating. Length, 15 feet ; width, 6 feet 4 inches.

2726 Large Rug. Rich red ground, with palm-leaves in various colors, and border to match, and silken sheen. Length, 13 feet 9 inches ; width, 7 feet.

2727 Rug. Red center, with black diamond-shape medallion and various borders. Length, 4 feet ; width, 3 feet 2 inches.

2728 Rug. Crimson center panel, with silver and gold thread design and borders. Length, 5 feet 6 inches ; width, 4 feet.

2729 Rug. Similar. Length, 5 feet 3 inches ; width, 4 feet 4 inches.

2730 Rug. Panel with palm-leaves and borders in rich old yellow tones. Length, 5 feet ; width, 4 feet 1 inch.

2731 Rug. Red center with rich borders, etc. Length, 5 feet 8 inches ; width, 4 feet 4 inches.

2732 Rug. Of velour strips on linen ground. Length, 5 feet ; width, 3 feet.

2733 Rug. Centre has small buff parallel ornamented lines with palm-leaf border on blue-black ground. Length, 7 feet 6 inches ; width, 3 feet 11 inches.

2734 Saddle Rug. Blue-black center, with a rich border and corners on yellow ground. Length, 3 feet 4 inches ; width, 3 feet.

2735 Rug. Blue center with yellow borders. Length, 6 feet 4 inches ; width, 4 feet 2 inches.

2736 Rug. With long nap, in various shades of yellow, light red, and blue in archaic design, with border to match. Length, 8 feet ; width 5 feet 11 inches.

For particulars of Supplementary Sale see Catalogue, Part Second.

JAMES F. SUTTON,
THOMAS E. KIRBY, } **Managers.**

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